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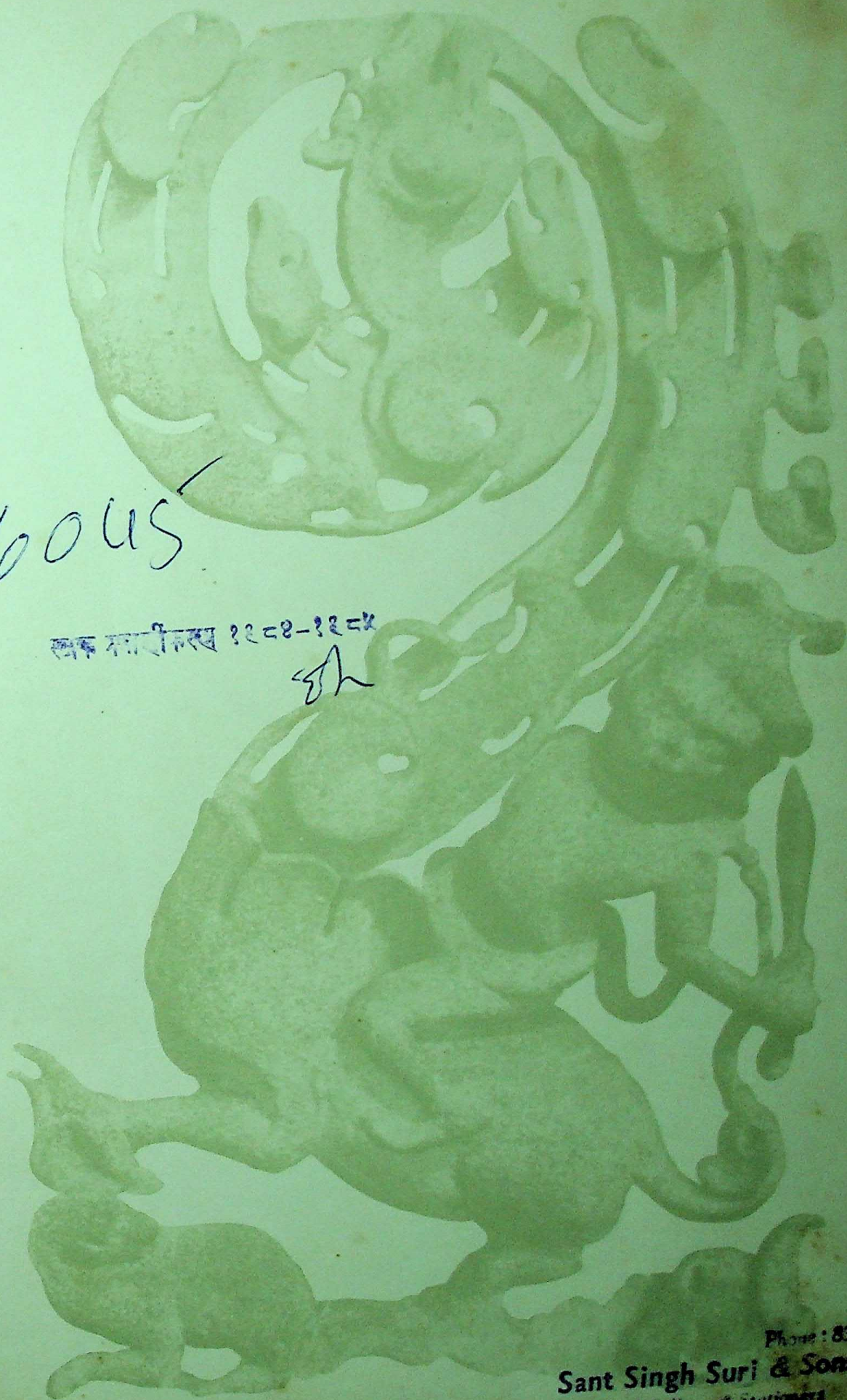
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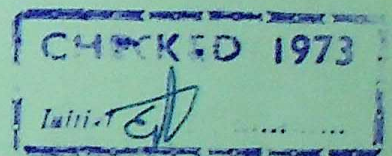
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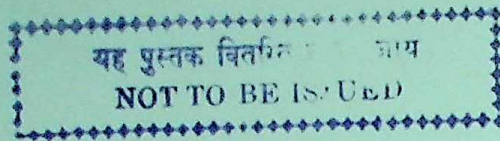
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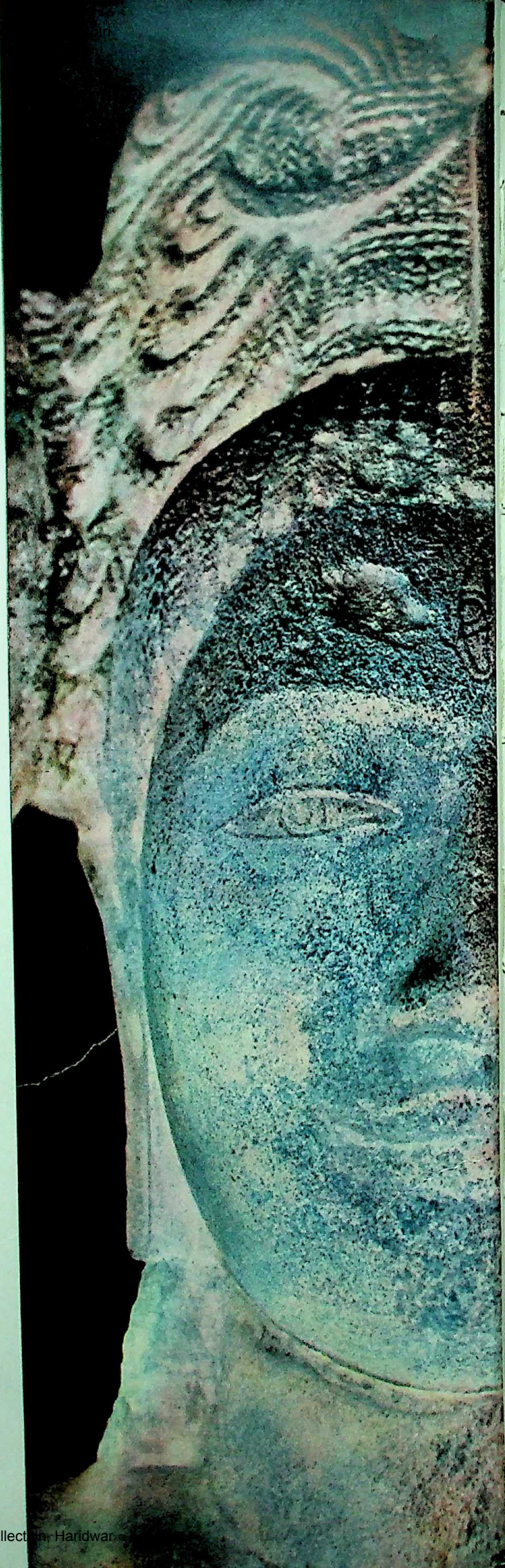


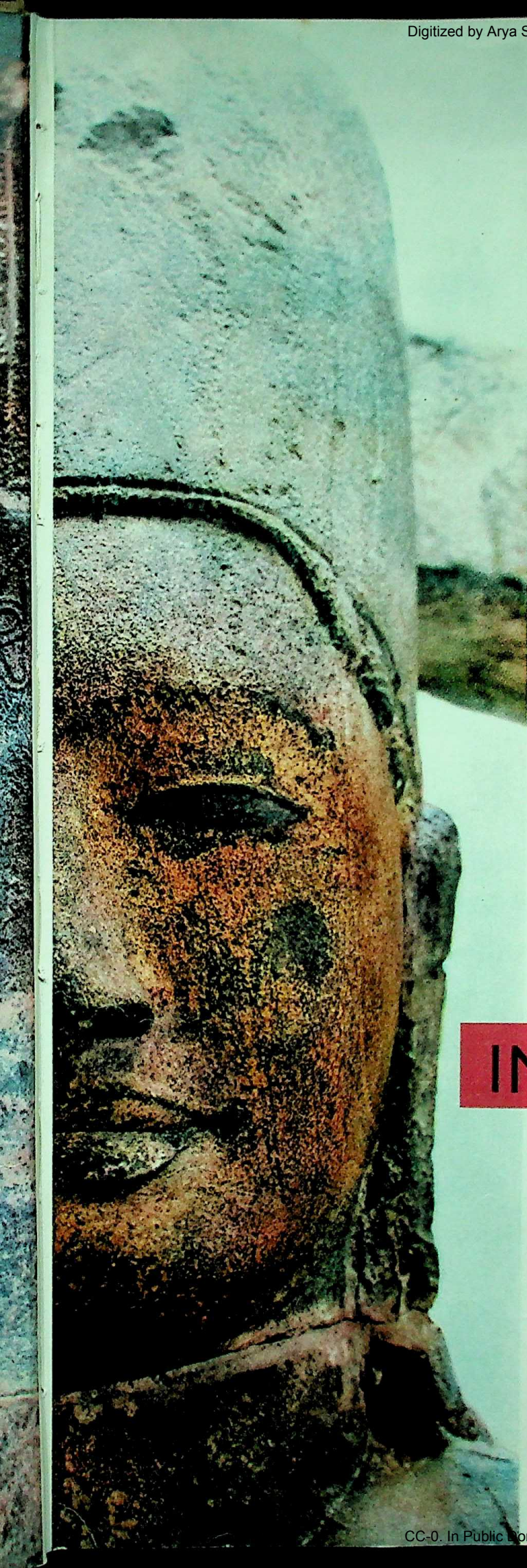


INDIAN SCULPTURE

MASTERPIECES OF INDIAN, KHMER AND CHAM ART

HARI-HARA. DEITY REPRESENTING BOTH SHIVA AND VISHNU





INDIAN SCULPTURE

MASTERPIECES OF INDIAN, KHMER AND CHAM ART

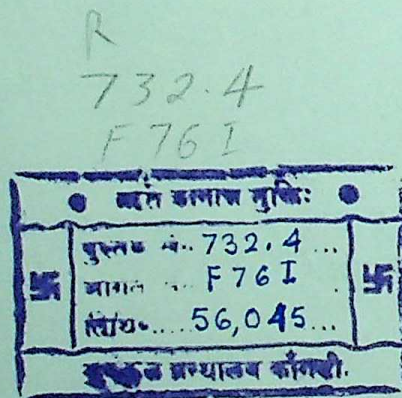
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SEAL FROM MOHENJODARO

I. THE HISTORICAL BACKGROUND

India was the home of a most important civilisation, whose influence extended to many parts of Asia.

Man's presence in this region at a very early date is proved by the prehistoric Stone Age sites, showing various stages of development, excavated in various regions, particularly in the Punjab (in the valley of the Soan) and in the Deccan, in the Madras region. These two have given their names to the first stone-working industries of India: the Soan culture and the Madras industry. Study of the prehistoric civilisation of India, including scientific excavations, are gradually throwing light on the primitive peoples there, who, like their contemporaries in other continents, lived primarily by hunting.

Since the middle of the third millennium B. C. an active and well-organised people had been living in urban communities in the Indus valley. The chief towns – Harappa in the Punjab and Mohenjo Daro in Sind – were built on this river, which enabled them to establish communication in spite of the distance of some seven hundred kilometres which divided them. They were built on a geometrical plan, with the streets at right angles; the houses were made of baked or sun-dried bricks, and a system of water-works distributed the river water and disposed of the waste water. Large public buildings have been found, the exact purpose of which is not known, although the towns do not seem to have had places set aside for religious worship. Many articles and tools of stone, copper and pottery bear witness to the ingenuity and artistic feeling of these people; and the large number of engraved seals discovered in the ruins prove that they used a pictographic script, which has not yet been deciphered.

This civilisation, known as the Indus Valley culture, spread beyond the river valley, for remains of it have been found as far away as Kathiawar and the Gulf of Cambay, probably reached by sea, while to the east it penetrated into the valley of the Jumna, a tributary of the Ganges. There was contact with Mesopotamia, also, probably through trade; engraved seals from the Indus valley have been found in the pre-Sargon strata there, particularly in Kish. This civilisation seems to have come to an abrupt end towards the middle of the second millennium B.C., probably because of invasion by Aryan conquerors, who poured in through the only free passage, in the north-west. Throughout the history of India this has been the route followed by invaders, which is natural in view of the geographical lay-out of the country. To the north lies the great chain of the Himalaya mountains, the highest in the world, forming an impassable barrier, while to the south the country is protected by the sea, to the east by the mountains of Burma, and to the west by the Iranian plateau.

The Aryans, an Indo-European people probably related to the Iranians, gradually extended their domain to the Indus-Ganges plain, pushing the natives back to the plateau of the Deccan. They took their civilisation with them, but no archaeological remains have been found. Their sacred books, the Vedas, which formed the basis of later Indian religion and philosophy, were handed down by word of mouth. They reveal the life of this people to us, a society of shepherds

and farmers in a patriarchal family system, divided into four castes: first, the brahmins or priests, followed by the kshatriyas (warriors), the vaisyas (farmers) and, lowest of all, the sudras (servants). The Brahman religion gradually grew out of the Vedas, and was named from the brahmanas, the commentaries to the Vedic hymns.

Indian thought was dominated by the belief in transmigration, the conception of the soul passing from one existence to another, taking with it the sum of its past actions (karma). In order to emerge from the circle of existences (samsara), the way of salvation (moksha) has to be found. There are several possible ways of deliverance: that of knowledge (jnana), that of asceticism (yoga), or that of contemplation (bhakti), for India is a land of mystics as well as a land of ascetics. A whole philosophical system grew up, and in the course of the centuries the great divinities became personalities: the brahman, for example, in Vedic thought the source of all life, engendered the god-creator, Brahma. Brahmanism finally gave way to Hinduism, with its whole pantheon of gods, but the latter still acknowledged the supremacy of the three great gods – Brahma, Vishnu and Siva, the triad known as the Trimurti.

The cult of Vishnu and that of Siva developed to the point where their worshippers considered each of them the only supreme god, and gave rise to Vishnuism and Sivaism. Vishnu became, primarily, the preserver of the universe, playing an essentially benign role. In order to save the world he would become incarnate whenever peril threatened, thus bringing into existence a series of incarnations or avatars of himself, permitting the accretion to his worship of legends and divinities originally foreign to it.

The principal avatars are ten in number, the two most important being Rama, the hero of the Indian epic of the Ramayana, and Krishna, the shepherd god whose celebrated amours with the gopi (shepherdesses) became the symbol of the union of the soul and the divinity. Siva is known for his fearsome character. He is the destroyer, although he does not confine his manifestations to this terrifying aspect. His famous dance can destroy the world, but at the same time recreates it, and the virile, creative aspect of Siva is represented in the linga, the phallic emblem that is his symbol. Siva is also worshipped as the god of wisdom, the sciences and the arts.

But in the sixth century B.C., long before Hinduism had developed so far, two other religions were born in Magadha, the Ganges region, which seems to have been enjoying a period of prosperity at that time. Though not alike, both these religions reject the idea of caste. The first, Jainism, had but a modest success and never reached beyond the frontiers of India, where it is still practised today. The founder, jina (he-who-conquers), preached the ascetic community life and absolute respect for all manifestations of life, even the smallest insects. This religion spread throughout Northern India in the Mathura region, and particularly round Gujerat, where in the eleventh century the famous Mount Abu temples were built of white marble.

The other religion, Buddhism, was to have a far-reaching influence, and began to spread beyond the frontiers of India at the beginning of the Christian era. The founder was a prince of the royal line of Sakya, Siddhartha, who, after a life of pleasure and enjoyment of the world, met in turn an old man, a sick man, and a dead man. Distressed, he meditated on the sorrows of human life and could find no refuge from his anguish until a fourth meeting; this time he met a monk, which indicated to him the only way to salvation.

Siddhartha decided to abandon all in order to live as a wandering monk; he left his palace, his wife and his new-born son and, mounting his horse, fled from the sleeping town. After changing his princely garments for those of a hunter, he gave himself up to a life of austerity, and was known as Sakyamuni, the wise one among the Sakyas.

Unable to attain perfect knowledge, he resolved to seek it by way of a less ascetic life, through inner concentration and meditation. After proving himself in new trials – in particular by resisting the Buddhist demon Mara, who unleashed infernal forces against him – and after

prolonged meditation at the foot of the sacred banyan tree, Sakyamuni at last attained bodhi (enlightenment). Having thus become a Buddha (enlightened one), he determined to teach the way to salvation that he had just discovered, and so made his way to Banaras, where he preached his first sermon in the gazelle park. In the course of a long life he spread the knowledge of his doctrines, and finally reached Nirvana, the state of bliss, which allowed him to escape from the circle of rebirth.

Primitive Buddhism, which is still practised in South-east Asia, Burma, Thailand and Cambodia, was more a way of life than a religion in the real sense of the word. It was known under the name of Hinayana, or the Lesser Vehicle. At the beginning of the Christian era the religious feeling and philosophy of primitive Buddhism was developed more fully, giving rise to the Mahayana, or Greater Vehicle, the ideal of which was accessible to all men, and which became a religion of salvation and charity. Other Buddhas besides Sakyamuni were said to have existed and many Bodhisattvas – beings fit to attain bodhi, who nevertheless delay this supreme moment out of pity for sinners, acquiring merit through this sacrifice. The most popular of the Bodhisattvas is Avalokitesvara, 'Lord of Light'. This form of Buddhism was widespread as far afield as China and Japan, and exercised a vast influence on Indian culture through the works of art and literature it inspired.

During the sixth century B.C. (the period when the Buddha was alive) North-west India was invaded by the Achaemenide Persians, who remained masters of the Punjab until the end of the fourth century B.C. This invasion was important for the cultural influences it brought with it, which can be seen in the earliest Buddhist art. There followed the expedition of Alexander the Great (326 B.C.), which reached the banks of the Indus; although of short duration, its influence was perpetuated through the Indo-Greek states set up in Gandhara and Kapissa (North-west India), which became the cradle of Greco-buddhist or Gandhara art, in which the themes were Indian, but the style Hellenic.

Not long after this expedition, India was united for the first time: the Maurya dynasty created a great empire, extending its rule from the kingdom of Magadha to the whole of the Indus-Ganges plain and part of the Deccan. The third Maurya emperor, Asoka, has sometimes been called by western writers the Constantine of Buddhism; he was a convert, and a zealous propagator of Buddhism, and throughout his empire edicts quoting the tenets of Buddhism can be found that were carved on rocks or on solitary columns (lat). Together with the foundations of Asoka's palace at Pataliputra, these columns are the earliest archaeological material of the historical period in India, and show a strong Achaemenide Persian influence. The Maurya dynasty came to an end round the year 176 B.C. and was replaced by the Sunga dynasty, which proved incapable of preserving Indian unity. Political partition was again to be found, but the history of this dynasty is marked by a great surge of artistic activity. There are many Buddhist monuments dating from this period, built in the open air, like the stupas of Sanchi, Bharhut and Bodh Gaya, or cut into the rock like the caitya of Bhaja, apsidal in form and with a horse-shoe-shaped entrance. The stupa, the characteristic Buddhist monument, probably developed from the tumulus; it was almost certainly built as a funeral monument at one time, although later it became simply a commemorative one. The stupas are surrounded by a balustrade (vedika), which marks the boundary.

India continued to be split up, and at about the beginning of the Christian era the Ganges valley lost its hegemony. Indo-Grecian princes still reigned in Gandhara and Kapissa, but in the neighbouring region of Mathura new invaders seized power: these were the Kushans, a nomad people from Central Asia, whose power at one time extended from the Oxus to the Ganges. At the same time the Andhra dynasty was ruling the Deccan. In each of these three states a school of Buddhist art developed up to about the fourth century, but there are few architectural remains, except for the rock sanctuaries, which are built on the same plan as those of the Sunga dynasty. Only ruins and the foundations of the Greco-Buddhist monaste-

ries, built of brick, remain. The appearance of the stupas of the Mathura region and the Deccan has been preserved in the carvings on the ornamental slabs from the stupas, where we also find illustrated the simple huts and columned pavilions of secular architecture.

The period which followed (the fourth century A.D.) saw the restoration of Indian unity under the Gupta dynasty, which ruled until the second half of the fifth century, when a new invasion took place. Although this invasion, by the Hephtalite Huns, was short-lived, it weakened the power of the Gupta. Unity was once more restored at the beginning of the seventh century, under King Harsha, but his successors were unable to preserve it. The Gupta period marks the highest point of Indian civilisation, with magnificent achievements in all the spheres of philosophy, literature, art, etc. Sanctuaries were still carved in the rock, as they had been during the preceding epochs; among them are the most important Buddhist grottoes at Ajanta, with the mural frescoes, which are a wonderful technical and artistic achievement. They illustrate scenes from the jataka, the former lives of the Buddha, thus giving a picture of Indian life, particularly at court. Brahman architecture then began to appear, with the carved grottoes of Ellora and Elephanta, and the open-air temples, basilical or square, like those of Sanchi and Aihole.

After the death of King Harsha in A.D. 648 the partition of India continued, with division into more or less powerful states, some of which favoured the growth of the arts. Such was the Pala dynasty in Bengal from the eighth to the twelfth century, under which Buddhism experienced its last blaze of glory; the celebrated Nalanda university attracted numerous pilgrims. In the twelfth century the Pala dynasty gave way to the Sena dynasty, which was Brahman. During this period, to the west of the Deccan in Maharashtra, the Chalukya dynasty was followed by the Rashtrakutas, who went on erecting temples in the Gupta style, while in the south-east, under the Pallava dynasty, the collection of monolithic temples at Mavalipuram was built.

But from the eleventh century onwards the Mohammedan invasion, which began in the Punjab in the eighth century, gradually spread until it covered the whole of northern India. In the south, the Cola dynasty had succeeded the Pallava dynasty, and built the great temple of Tanjore, with its square plan and pyramidal roof; they were succeeded in their turn by the Pandya dynasty, to be conquered by the Mohammedans in the fourteenth century. In the sixteenth century a Mohammedan dynasty, that of the Great Moguls, achieved political unity in India, even conquering most of the Deccan. This reign was one of prosperity for the arts, and India was scattered with palaces and mosques built in the Indo-Persian style. In the eighteenth century, however, the Moguls' power began to decline, and new partitions of the country, and a decline in the arts, set in.

II. THE DEVELOPMENT OF INDIAN SCULPTURE

The earliest works of Indian sculpture come from the prehistoric settlements of the Indus Valley culture. They consist of small objects, clay statuettes of crude workmanship, and others more delicately worked in stone. A human bust, found at Mohenjo Daro, is reminiscent of Mesopotamian art, while a little bronze figure of a dancing girl already shows the artistic traits characteristic of Indian sculpture in the historic period. There are also numerous seals, carved with the profiles of animals common at this time: the ox, zebu, elephant and tiger, which reveal the acute powers of observation that have always marked the work of Indian animal sculptors. On these seals are already depicted the hybrid forms of many-headed animals, and creatures that are half man, half beast, that reappear throughout Indian art.

In the Maurya period we find the first monuments of Buddhist art, the Asoka pillars, which show the marked influence of Achaemenide Persian art in the bell-shaped capitals and stylised lions; this is in contrast to the animals on the bas-relief of the Sarnath pillars, which are carved in a lifelike manner.

The great stone statues of massive style, which hardly stand out against the block from which they are carved, probably date from the Sunga period. The high relief work during this period is still somewhat crude, but the little clay statues are much more lifelike, and the bas-relief carvings, found on the stupa balustrades, are fresh and realistic. At Bharhut in the middle of the second century B.C., the decorations on the panels of the balusters and on the handrail incorporate bas-reliefs. The handrail is a curving lotus stem, with carvings in the interstices, which represent lotus flowers and fruit, simple scenes treated in a linear manner in slight relief, revealing great charm and acute observation. The subjects of these scenes are taken from the earlier lives of the Buddha (jataka) and from his last life; they often include animals, which allow the sculptor to show his talent in this sphere. It is characteristic of early Buddhist art that the life of the Buddha is narrated without portraying the Buddha himself; his presence is marked by symbols, such as the vacant throne beneath a tree, indicating that he has attained bodhi. The large figures decorating the pillars here and there are more stylised, the female figures already showing the articulation of the hips so characteristic of Indian art.

The great stupa of Sanchi shows a more developed form. The planes are differentiated and the relief is sharper; the scenes introduce a larger number of figures and are adapted to the framework they decorate, the jambs (torana) or architraves. The decorative elements still show the Achaemenide influence, or foreshadow the Greek influence: griffons and winged beasts, tritons, palmettes; while the wood nymphs in high relief stand in the supple, alert attitude common in Indian art.

The following period (at the beginning of the Christian era) saw the appearance of the actual image of the Buddha, designed according to a specific model, and with gestures and attitudes that have a fixed significance. In the north-west, in Gandhara, the figure is Hellenic, standing

or sitting in oriental fashion, and dressed in monastic garb. The folds of the garment are draped in concentric curves and cover both shoulders. The hair, carved in waves or curls, forms a kind of chignon – the ushnisha, or cranial protuberance – which, together with the urna, the tuft of hair between the eyebrows, is one of the special characteristics of the Buddha. The lobes of the ears are distended to recall the heavy jewels he wore in them when he was a prince of the blood.

The Mathura school, on the other hand, created a type of Buddha which is much more Indian in character; it bears the same distinguishing marks but has a shaved crown and a round face. The folds of the garment are softer and leave the right shoulder bare; the right hand is raised in the gesture of fearlessness, *abhaya mudra*. A little later we find the Amaravati Buddha, still with the same distinguishing marks, but with the hair in small curls over the head, the right shoulder bared and the folds of the monastic robes falling regularly with an inward curve, and draped over the left arm.

The work of the Gandhara school is rather on the margin of Indian art, with a style that is still very Hellenic, although the subjects dealt with are Indian, being themes from the life of the Buddha. Some Greek decorative motifs – acanthus leaves, palmettes, cupids bearing garlands, arabesques of vine leaves – are found almost unchanged; while a typically Indian element, the balustrade, also appears. In the middle of the leaves of a Corinthian capital we see a tiny Buddha seated.

There is a great deal of sculpture adorning the stupas and the sanctuaries, bas-reliefs carved in bluish schist in a conventional style, and placing the princely figure of a Bodhisattva in royal robes beside the classical Buddha. In addition to these carvings in schist, there is stucco work, an easier material, giving the sculptor more opportunity to indulge his fancy. The type of Buddha is the same, but the lay-figures accompanying him reveal acute observation, and their heads are often real portraits, showing definite ethnic characteristics, which have sometimes been compared to Gothic sculpture.

The art of the Mathura school is a continuation of that of Bharhut and Sanchi, but it assimilated foreign influences in the way Indian art has done throughout its history. Here the influences are mainly Iranian and Hellenic. The red sandstone from the local quarries is characteristic of the sculpture of this period and region. Scenes showing incidents in the life of the Buddha are presented both in the earlier iconography, in which the presence of the Buddha is indicated by symbols, and in the second iconography, which portrays the Buddha himself. The figures of women recall those of the pillars of the Bharhut stupa balustrades, but with greater charm and more supple movement. Characteristic of this period are the monumental statues of the Kushan kings, who reigned there at this time. They wear the dress of steppe nomads: a long garment opening towards the feet, with boots and a Scythian cap, and a sword by their side.

The Amaravati school, to the south-east of the Deccan, also carries on the tradition of the Bharhut and Sanchi schools, with their naturalism, but infuses into sculpture a well-developed sense of movement and composition. The human figures are distorted, and specially adapted to the shape of the object on which they appear – often a medallion, which gives them a circular design. The material from which they are carved – white chalk or marble – is well fitted to their less sober style. Little work in high relief comes from this school, but there is a great deal of bas-relief decoration on the stupas of this region (Amaravati, Nagarjunikonda, Goli, etc.), not only on the inner and outer sides of the balustrades, but on the stupa itself. Like the sculptors of Mathura, these artists work in both the Buddhist iconographies, and we may even find that, on the same slab, in one scene the Buddha himself is portrayed, and in another he is represented by a symbol. In the work of this school we can see a trend towards extreme grace and refinement; several different periods can be distinguished. Ivory panels which had formed part of the decoration of seats discovered at Begram in Afghanistan

reveal the secular art of this period, showing affinities with both the Amaravati and the Mathura schools.

The Gupta period, from the fourth to the sixth century A.D., is the really classical period of Indian art, and produced the culmination of Indian sculpture. The model chosen to represent the Buddha draws on those of the preceding periods, but reaches a greater perfection of design; the serene and contemplative expression on the face expresses the Buddhist ideal of peace, charity and compassion for all beings. Through the monastic garb, so finely woven that it clings to the lines of the body, we can see the slim form with its perfectly balanced lines. The statues in high relief often have a round halo decorated with lotus petals and leafy arabesques. Such are the famous standing Buddhas of Mathura (Calcutta Museum) and the sitting Buddha of Sarnath Museum, whose hands are poised in the gesture of dhar-masakramudra: setting in motion the Wheel of the Law. Buddha is also sometimes portrayed sitting in European fashion.

In the next period (post-Gupta, sixth to eighth centuries A.D.), the bas-reliefs have lost their former charming freshness, and already show the characteristic monumental quality. Although the type of Buddha portrayed at this time retains the general character and special icono-graphical features of the preceding period, it has become more static and impersonal, and has lost the sensitivity of design that it had for two centuries.

The Gupta period saw the emergence of Brahman sculpture, with its very different conception from that of Buddhist sculpture. Here the artist tried, above all, to express the sacred power, the supernatural force of divinity. This sculpture developed in works of large dimensions during the post-Gupta period. The form of expression varies according to the place of origin and the subject portrayed; the sculptors expressed divine power, for example, by calm grandeur at Elephanta and Mavalipuram, as in the bas-relief of the Sleep of Vishnu, and by dynamic movement, as in the Dancing Siva of the caves of Ellora. The many arms of the gods are one way of expressing the power of the divinity, just as the four heads of Brahma looking to the four quarters express his ubiquity. At Mavalipuram the Pallava sculptors have created an immense work: a great boulder carved to represent the Descent of the Ganges to earth. The water falls from the rock along a natural fault, and men and animals of all kinds are making towards it, ascetics meditating as they go. This unique composition is worthy of note both for the total effect and for the great detail; the animal scenes, in particular, are again proof of the exceptional powers of observation of Indian artists.

In Bengal, in North-east India, the Pala style was a development of that of the post-Gupta period. The earliest work in the Pala style was still close to the post-Gupta style, but high relief was no longer used; the figures were carved on a stele, the lower part merged into the background and the upper part carved in the round. Later the figure of the Buddha became supplemented by a retinue of Bodhisattvas and, still later, by Brahman divinities as well. Acolytes of small stature surrounded the central figure, stressing its importance.

The Pala school gradually acquired a drier, more esoteric style; the figures became fixed and lifeless, and lost the spirit that animated the work of the Gupta school. The composition of the scenes in relief was modified; the stele changed shape – the upper part often becoming a point – and the decoration was more and more crowded: rearing animals, arabesques, flying genii, garland bearers, and tiny kneeling figures in adoration adorned the base. The central figure, too, was covered in jewels, and a long garland was added to the necklaces, bracelets, ankle-rings, belts and Brahman cord adorning the breast, that were worn before. A strange type of Buddha appeared: the adorned Buddha, which was contrary to orthodox Buddhist tenets.

The Pala school also made bronzes by the *cire perdue* method, production of which appears to have been centred in Nalanda. These bronzes, like the stone carvings, stand away from their background on a stele, which, being open-work, makes the statue seem less heavy.

After the tenth century the art of India lost its creative quality; artists followed the established traditions and made no attempt to achieve originality. Temple sculpture became increasingly important particularly in southern India, and depictions of divinities had their set place. The monumental doors (gopura) of the Madura temple (seventeenth century) were decorated solely with a group of divinities. Dravidian art of the Chola period (tenth and eleventh centuries) still shows qualities of grace and supple movement in stone carving and, above all, in bronzes made by the *cire perdue* method; some of the latter are considered chefs-d'oeuvre of Indian sculpture, especially the figures of Siva dancing, which have a perfect balance, while giving complete expression to the rhythm of the creative dance of the god. In the north the statues of the gods which ornament the foundations of the temples have a certain grace, but this was already becoming a mannerism, with an exaggerated suppleness, and the contours are facile. Both in the north and in the south of India, sculpture tended to become static and showed a dryness of line that became more and more evident.

III. THE SPREAD OF INDIAN THOUGHT: KHMER AND CHAM ART

The people of India had long been in contact with distant lands, but the expansion of the Indian and Chinese sea-going fleets at the beginning of the Christian era, and the search for luxury goods, gave a new impetus to trade between India and the West, on the one hand, and India and China and South-east Asia on the other. Thus, while merchants following the 'silk route' across the deserts of central Asia, along the northern and the southern oasis roads, joined the trade routes from Iran and the Roman Empire in the East and reached China, sailors setting out from the ports of India landed on the coast of Indo-China, Malaya and even China. Buddhist monks – zealous propagators of their faith – set out along the same routes as those travelled, in the other direction, by Chinese pilgrims visiting the places made holy by the Buddha, and seeking learning in the monasteries, which were then at the height of their fame. This double current was most propitious for the peaceful spread of Indian culture. In this way native states arose which used Sanscrit, the language of India, and practised Brahmanism and Buddhism – among them Fu-nan, which gave rise to the Khmer Empire, and Lin-yi, the ancient Champa.

Fu-nan was centred round the lower Mekong valley; it is known primarily from the reports of Chinese historians, who state that it had associations with China, India and Champa, and refer to the production of bronze Brahman images in the sixth century. Buddhism was also practised, as we learn from a Sanscrit inscription, commemorating a Buddhist foundation, that dates from the beginning of the sixth century. But Fu-nan was superseded by Chen-la, one of its vassal states, which became the Khmer Empire, and a capital was set up at Sambor Prei Kuk in the province of Kompong Thom. Here tower-sanctuaries of brick were built, showing Indian influence in their square plan and pyramidal roof.

The eighth century was a troubled time for the Khmer Empire, but unity was re-established by Jayavarman II who, at the beginning of the ninth century, instituted the cult of the god-king (devaraja), and moved the capital to near Angkor, where he built temples at Roluos and Phnom Kulen; these were tower-sanctuaries erected on a common foundation. Roluos remained the capital until Angkor was founded by Yasovarman at the end of the ninth century. Although Buddhism was still practised, the official religion of the empire was now Hinduism; and the first Khmer hill-temples, symbolically placed in the centre of the empire to express the cosmic order, were built at Bakong and later at Bakheng, where a natural hill was transformed into a terraced pyramid, on which sandstone tower-sanctuaries were built. During the tenth century Angkor was abandoned for a time in favour of the Koh Ker site, but in A.D. 944 it again became the capital and remained so until the fall of the Khmer Empire. The temples erected at this time, in East Mebon and Pre Rup, show a new addition to the hill-temple: galleries were built along the terraces of the pyramid; and at Ta Keo towards the year A.D. 1000 they became real brick vaulted galleries. The rivalry between the two neighbouring empires of Khmer and Cham dates from the tenth century, victory alternating

between them. After Suryavarman II had defeated them, the Chams took their revenge and sacked Angkor in A.D. 1177.

The first battles with the Thais, which were to lead to the abandonment of Angkor in the fifteenth century, began in the eleventh century, when Cambodia gained the upper hand over Dvaravati (southern Thailand). From the point of view of the arts, the reign of Suryavarman II (1113–50) marks the supreme achievement of Khmer architecture, with the temple of Angkor Vat, a pyramid of three terraces with sandstone towers, and three concentric galleries of vaulted stone – the perfected form of the hill-temple.

The Khmer empire enjoyed a final period of prosperity under Jayavarman VII (1181–c. 1218), who in his turn overcame the Chams. He built the walls surrounding the town of Angkor (Angkor Thom), with its monumental gates, entry roads and, right in the centre, the temple of the Bayon, whose famous towers were carved with the face of the Bodhisattva Lokeshvara, 'Lord of the World', on each side. Unlike his predecessors, who were Hindus, Jayavarman VII was a Buddhist. But his successors did not maintain integrity of rule, and political decadence soon set in, bringing the growth of artistic creation to an abrupt stop.

We can distinguish several different styles in the history of Khmer sculpture, from the first known works of the sixth and seventh centuries and the end of the reign of Jayavarman II. The first Khmer statues, of which there are only a few, seem to belong to the end of Fu-nan, and probably date from the middle of the sixth century. They are Brahmanist statues, more exactly Vishnuite, showing a strong Gupta influence, and come from Phnom Da. The sculptors used high relief, but not too boldly, uniting the coiffure and the upper arms by a surrounding arch.

From the seventh and eighth centuries we have small statues of women, with exaggerated hips, smooth garments, and a cylindrical coiffure, and standing Buddhas with monastic robes flattened against the body, and hair in large curls. The Indian influence can be seen here, as it can in the decoration in the S 1 temple at Sambor Prei Kuk – in the buildings painted in miniature on the walls between the pillars, and in the scenes carved in bas-relief on the lintels and medallions, which show a fine sense of movement.

At the beginning of the ninth century we see new influences appear in the Kulen style – those of Java and Champa. The forms of the statues are still fluent and subtly moulded, but the tendency towards hieratism is already marked. Elements can already be seen of later developments in the style of drapery: anchor folds and the upper edge turned down. The Bakong temple, dating from the end of the ninth century, gives us the first continuous frieze in bas-relief, the upper terrace of the pyramid decorated with an epic scene. High relief carving has become very hieratic; folds in the clothing are partially represented, and jewels and diadems of beaten metal appear. From now on, the walls of the temples are decorated with bas-relief carvings of the dvarapâla (temple guardians) and apsaras (divine dancers) in a style approaching high relief.

In the first half of the tenth century this trend in sculpture became more marked; the images were more massive and give the impression of strength and power. The folds were fully carved, with the upper edge turned down, and the anchor folds were still visible, although already very stylised. The expression on the faces was hard and fixed. The second half of the tenth and the eleventh century saw the return of statues of small figures, with gentle faces, and in a more serene style. In the Banteai Srei style (the second half of the tenth century) smooth garments replaced folds, the coiffure changed and diadems disappeared.

In the Khleang and Baphuon styles, on the other hand (the eleventh century), folds remained, but of a different kind; the garment was cut away in front and the edge no longer turned down. Narrative scenes in bas-relief were developed, especially at Banteai Srei, where the pediments were decorated with scenes from the legends of Siva and Vishnu. At Baphuon the lintels, too, showed narrative scenes, and bas-relief carvings covered the walls, but with

separate, independent designs. In both these temples the figures were placed on one plane, with no attempt to portray perspective; the background was often merely suggested, for instance, a few trees indicated that the scene was taking place in a forest.

The twelfth century saw the highest achievement in art in the Angkor Vat style. Here again the statues were monumental in form, but they retained their gentle expression. Women's clothes did not hang in rigid folds, but were of flowered cloth gathered full at the sides; the hair was either crowned with a big tiara of metal-work, with several points, or was dressed in a simple knot. The walls of the temples were covered with female figures – devata (goddesses) or apsaras (sacred dancers) – and, for the first time in Khmer art, narrative bas-relief carvings were used to decorate the walls of the galleries on the first terrace of Angkor Vat. The themes were taken from the epics (Ramayana and Mahabharata) and from Vishnuite mythology. These reliefs are long, some fifty and some a hundred metres in length, and show great talent for composition, both in the inextricable confusion of battle scenes and in the extremely orderly scenes of royal processions, in the representations of Heaven and Hell, and the Churning of the Sea of Milk, a mythological scene in which depth has been sought by differentiating the planes.

The Bayon style (from the end of the twelfth to the beginning of the thirteenth centuries) showed the same characteristics as that of the high relief work at Angkor Vat. The gentle expression of the faces was even more marked, for Buddhism was now the official religion and brought with it a spiritual ideal of serenity. The half-shut eyes, the half-smile, and the expression of inner concentration and meditation combined to give the famous 'Angkor smile' that is so characteristic of this art. The women were still dressed in flowered cloth, but the tiaras worn by the goddesses changed in shape and became conical. Large carvings in bas-relief cover the Bayon temple walls; although they are not as perfect as those of Angkor Vat, and their composition is less meticulous, they are most attractive, their subjects being drawn from local history and the daily life of the people.

Architectural decoration, as well as statues and bas-relief carvings, was very important in Khmer sculpture. Here, too, the Indian influence, pronounced at the beginning, was gradually assimilated until an original, decorative style emerged. This can be seen on the pilasters, adorned with arabesques and chevrons; on the lintels, decorated first with garlands and pendants, which then changed to a leafy branch, and finally to foliage without a branch; on the pediments, where the moulding terminated in monsters' heads (makara or kala); and on the tympana, at first decorated with miniature representations of buildings, but later carved with plant designs and narrative scenes. Finally, figures of elephants and lions appeared in high relief on the terraces pyramid of the hill-temple; the former disappeared when corner towers replaced them at the beginning of the eleventh century, but the latter continued to be depicted until the end of the period of Khmer art. The role of the serpent (nâga) in the decoration of the entrance-way (nâga balustrade) to the temples increased in importance from the end of the ninth century until it reached its height in the Angkor Vat style, while in the Bayon style the nâga was associated with the mythical bird Garuda.

Champa, the adjacent country to the Khmer Empire, lay along the coast from the delta of the Red River to the delta of the Mekong. The earliest reports concerning this country, then known as Lin-yi, come from the 'Annals of China', which date its foundation in the Hué region at the end of the second century. Taking advantage of the fall of the Han dynasty in China, Champa tried to extend its territory to the north, but came up against the Annamites, starting a long conflict which was to last until the Chams retreated southwards in the fourteenth century. The history of Champa is somewhat confused, peaceful missions to China alternating with war. These wars involved the repeated destruction of Cham monuments, of which the earliest survivors date only from the first half of the ninth century. These are the tower sanctuaries of Hoa lai, built of red brick, decorated with pilasters, and characterised

by a strong Indian influence. The temple of Dong du'o'ng, from the end of the ninth and beginning of the tenth century, the decoration of which was more ornate, showed a lessening of this influence; but a little later the monuments of Mi-s'on and Trakiêu again returned to the style of Hoa lai, with additional Khmer and Javanese influences. From then on fighting was carried on against the Khmers, as well as against the Chinese and the Annamites; and under pressure from the latter the Chams were soon forced to move their capital to the south, to Vijaya near Binh Dinh. They lost the Hué region at the beginning of the fourteenth century, and Vijaya, their new capital in 1471. The whole of this period shows signs of a slow decline in the arts.

The earliest sculptures appear to date from the eighth century. These are the bas-relief carvings on the pedestal in Mi-s'on E 1, showing a great deal of movement and harmony. The decoration of the Hoa lai temple – large figures of the temple guardians (dvarapâla) carved in bas-relief with beaten metal head-dresses – shows us the sculpture of the first half of the ninth century. In sculpture, as in architecture, the Dong du'o'ng style indicates a lessening of the Indian influence. It is characterised by a distinctive ethnic type, with very thick lips and a moustache, a broad nose, and curving eyebrows carved in relief. There are certain details of costume that are peculiar to this style, such as cloth decorated with strips of flowered pattern, stepped draperies, and especially the diadems worn by the goddesses, which are surmounted by three fleurons.

In the tenth century the Mi-s'on A 1 style shows a return to the grace and harmony of the older style; the attitude of the figures is both supple and rounded, the features are more finely drawn, the draperies long and fringed; five small fleurons joined together adorn the lower band of the diadems, and the jewellery is light and almost always pearled. At this period animal figures were often incorporated in the design – lions prancing, their manes forming a kind of cloak, and elephants that are (to quote P. Stern, *Art du Champa*, p. 76) 'both natural and idealised, lifelike and graceful'.

The Binh Dinh style (the end of the twelfth and beginning of the thirteenth century) is more rigid and shows a Khmer influence in the treatment of certain features – the anchor folds, with the upper edge turned down, the large number of bracelets, and the several-tiered tiaras. The statues have a stele behind them, and the figures are seated Indian fashion with the knees wide apart. The hair, beard, moustache and eyebrows are very stylised. Dragons with highly ornamented bodies are typical of this style. By the end of the thirteenth and beginning of the fourteenth centuries, at Po Klaun Garai, for instance, statues are actually part of the stele, with only the head and shoulders emerging, and in the later period sometimes only the stele remains, with no more than decoration on it.

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L I S T O F P L A T E S

- 1 Nagaraja.
Mathura school; first to second century.
Red sandstone; 1.16 m.
Musée Guimet, Paris, MG. 18214.
Carved in the dark red sandstone common in the Mathura region, this statue represents a serpent-king (nagaraja). The nâga are water spirits who can either ensure prosperity by sending rain, or, on the other hand, bring disaster by drought or flood.
- 2 King Shakravartin.
Early Amaravati school; first century B.C. or A.D.
Marble; 1.12 m.
Musée Guimet, Paris, MG. 19063.
Shakravartin (or the monarch with the wheel) is the universal sovereign ruling the whole world. He is portrayed surrounded by the emblems of his power: the wheel (shown surmounting the column), the jewel (on the broken part), the horse, the elephant (the counterpart of the horse), the minister, the general and the woman.
On the left is a pillar with a bulbous capital, ornamented with the figure of a female divinity standing on a makara (sea monster).
- 3 Pillar.
Amaravati school, first period; c. first century.
Marble; approx. 2.50 m.
British Museum, London, No. 109.
A Buddhist pillar ornamented with a frieze of half-lotus forms, a band of four-petalled flowers, and the four main events in the life of the Buddha: his nativity, enlightenment, first sermon and death.
This is still the first Buddhist iconography, which does not depict Buddha himself; the pillar with the Wheel of the Law symbolises the first sermon in the deer park near Banaras.
The capital shaped like a bell surmounted with animals shows Achaemene Persian influence, while the railing round the pillar is typically Indian.
- 4 The same pillar as shown in Plate 3.
The motive of a sinuous lotus stem is typical of early Indian art; it is surmounted by the tree symbol of the enlightenment (bodhi) of the Buddha.
- 5 Detail of Plate 4.
The tree (pipal, *Ficus religiosa*) beneath which the Buddha was sitting when he attained bodhi (enlightenment), enclosed by a railing.
- 6 The same pillar as shown in Plate 3.
A vase of lotus blooms, symbolising the birth of the Buddha in the garden of Lumbini.
- 7 A slab from the casing of a stupa.
Amaravati school, second period; c. end of the first century.
Marble; 1.16 m.
Musée Guimet, Paris, MG. 17851.
This slab depicts a monument containing relics, surrounded by worshippers and flying spirits, showing contemporary Indian architecture with the kudu (horse-shoe shaped opening) motive used in the decoration.
- 8 The attack by Mara.
Amaravati school, second period; c. second century.
Marble; 1.77 m.
Musée Guimet, Paris, MG. 17066.
This is still the first Buddhist iconography in which the Buddha himself is not portrayed; his presence is clearly indicated by the throne under the tree, a royal throne with lion's feet, and with cushions on it, and the footprints of the Buddha. To prevent him from attaining enlightenment (bodhi) the demon Mara has got together an army, seen brandishing their weapons, and brought his daughters, who try in vain to seduce the Buddha.
- 9 Fragment of the railing of the Amaravati stupa.
Amaravati school, second period; second century.
Marble.
British Museum, London.
The stupa, a Buddhist burial or commemorative monument, comprised a hemispherical dome placed on a base and topped with umbrellas planted on a square plinth. The Buddhist faithful walked round it, keeping it on their right as a sign of veneration, and it was surrounded by a railing adorned for the edification of pilgrims with bas-reliefs of scenes in the life of the Buddha or in one of his former lives (jataka).

- The railing (vedika) is composed of uprights joined by cross-bars and surmounted by a coping.
- 10 Fragment of the stupa railing in Amaravati.
Amaravati school, second period; second century.
Marble.
British Museum, London, No. 12.
The lower medallion depicts a scene in one of the previous lives of the Buddha, the Mandhata-jataka.
 - 11 Detail of Plate 10.
Diameter approx. 81 cm.
The prince and his father, seated, surrounded by women of the zenana.
 - 12 Detail of the same medallion: the musicians, back view.
 - 13 Detail of the same medallion: women of the zenana. Note their heavy anklets and the stools two of the women are seated on.
 - 14 Detail of the same medallion: women of the zenana.
 - 15 Detail of the same medallion: women of the zenana.
 - 16 Detail of the same medallion: women of the zenana.
 - 17 A cross-bar in the Amaravati stupa railing, with a medallion in the form of a stylised lotus.
Amaravati school, second period; second century.
Marble; diameter 84 cm.
British Museum, London, No. 6.
 - 18 A medallion from one of the cross-bars in the Amaravati stupa railing.
Amaravati school, second period; second century.
Marble; diameter approx. 83 cm.
British Museum, London, No. 2.
King Ajatasatru and his wives paying a visit to the Buddha. Still the first iconography, in which the throne symbolises the presence of the Buddha. Those present have their hands palms together in the gesture of adoration (anjali mudra).
 - 19 Detail of Plate 18: a woman worshipper with her hands held in the gesture of anjali mudra.
 - 20 Detail of one of the uprights of the Amaravati stupa railing.
Amaravati school, second period; second century.
Marble: height of the upright approx. 2.70 m; width approx. 86 cm.
Above the medallion we see the Bodhisattva (the future Buddha) bathing in the river Nairanjana; He is still not depicted; his presence is merely symbolised by the imprint of his feet. On the right are nâga figures, spirits of the water, with a serpent's hood over their heads; on the left women worshippers bear vases of lotus blooms.
The medallion depicts Sujata making her offering; after a long period of fasting and austerity the Bodhisattva accepts the food Sujata has prepared for him.
 - 21 Detail of Plate 20.
Sujata and her companions offer food to the Bodhisattva, symbolised by the throne beneath the tree.
 - 22 Detail of the Amaravati stupa railing (same upright as shown in Plate 20). Lay worshippers clad only in a girdle, but wearing jewels and the turban typical of this period.
 - 23 The upper part of the same upright as shown in Plate 21, with the coping, outer view.
Amaravati school, second period; second century.
Marble.
British Museum, London, Nos. 4 and 19.
The upright is decorated with stylised lotus motifs and a scene showing the death (parinirvana) of the Buddha; on the border at the top of the upright the animals are worshipping the tree of enlightenment (bodhi). The coping is decorated with a classical motif, a garland held up by human figures.
 - 24 Detail of Plate 23.
Adoration of a stupa by a man and a woman with hands joined in the sign of adoration (anjali mudra), and by two couples, each standing on a sea monster (maraka).
 - 25 Detail of the same upright.
 - 26 A fragment of bas-relief.
Amaravati school, second period; second century.
Marble; height 2.18 m., width approx. 90 cm.
British Museum, London, No. 50.
Above: the first sermon of Buddha, symbolised by the wheel above the throne (only a fragment of the wheel is visible), surrounded by worshippers. Below: Shakra-vartin (centre, his right arm raised in the same position as shown in Plate 2), surrounded by his jewels.

- 27 Detail of Plate 26.
The two women to the left of Shakravartin. Their triple flexion of the body (tribangha) is characteristic of Indian art, as is their anatomy, with full breasts, narrow waists and broad hips.
- 28 Detail of Plate 27: the woman on the right.
- 29 Detail of Plate 27.
- 30 Bas-relief from the Amaravati stupa. Amaravati school, second period; end of the second century.
Marble; height 1.72 m., width 1.12 m. British Museum, London, No. 49.
A king in the attitude of adoration (anjali) surrounded by attendants, one carrying an umbrella and one a fly-whisk. The inscription above gives the name of the donor.
- 31 Bas-relief from the Amaravati stupa railing, depicting scenes in the life of the Buddha.
Amaravati school, second period; second century.
Marble; height 1.60 m., width 97 cm. British Museum, London, No. 44.
Above, right: Queen Mahamaya, mother of the future Buddha, has a dream; left: King Siddhodhana, father of the Buddha, and Queen Mahamaya have the dream interpreted by a sage; below, right: the birth of the Buddha; left: he is presented to the tutelary spirit of the Sakyas.
First Buddhist iconography, without depiction of the Buddha himself.
- 32 Detail of Plate 31: two attendants, one with a fly-whisk.
- 33 Detail of Plate 31.
Mahamaya's dream: the Queen, stretched on her couch surrounded by her attendants, one of whom, a musician, has fallen asleep at her place, dreams that an elephant is entering her body by the right thigh.
- 34 Detail of Plate 35: Queen Mahamaya.
- 35 The nativity of the Buddha, which takes place in the pleasure garden of Lumbini, not far from Kapilavastu, Siddhodhana's royal residence. The Queen, erect, holding in her left hand a branch of the asoka tree, gives birth to the future Buddha by her right thigh; he is welcomed by the four gods of the cardinal points, who are holding the swaddling cloth, where the infant's footprints can be seen.
- 36 Detail of Plate 33.
The sleeping musician and the attendants of Queen Mahamaya.
- 37 Detail of Plate 31.
The Buddha being presented to the Yaksha Sakyavandhara, the Sakyas' tutelary spirit. The future Buddha, symbolised by the footprints on the cloth and the umbrella, is presented to the Yaksha beneath a tree.
- 38 Fragment of a bas-relief from the Amaravati stupa.
Amaravati school, second period.
Marble; 88 cm. British Museum, London, No. 52.
This scene may have represented the interpretation of the Queen's dream (see Plate 26).
- 39 Upper part of a bas-relief from the Amaravati stupa.
Amaravati school, second period; second century.
Marble; total height of the bas-relief approx. 1.27 m.; width 78 cm. British Museum, London, No. 38.
King Shakravartin surrounded by the seven symbols of his power (see Plate 2).
- 40 Detail of Plate 39.
The two women to the right of Shakravartin.
- 41 Lower part of the bas-relief on Plate 39.
King Shakravartin seated on his throne with his seven emblems around him: the elephant, the horse, the jewel (on a tray held by a kneeling servant), the minister, the general, the wheel (shakra) and the woman. A servant is holding an umbrella over the king's head.
- 42 Detail of Plate 41.
- 43 Detail of Plate 41.
- 44 Bas-relief from the stupa at Ghantasala: the Bodhisattva in his zenana.
Amaravati school, second period; approx. second century.
Marble; 71 cm. Musée Guimet, Paris, MG. 18235.
- 45 Detail of Plate 46.
- 46 Nagaraja.
Amaravati school; end of the second century.
Marble; 1.43 m. Musée Guimet, Paris, MA. 119.
The serpent king (nagaraja) represented in human form, but with the twining body of the serpent behind him, its

- seven heads forming a hood behind his head. The position of his right arm calls down rain, which he gathers in the chalice held in his left hand.
- 47 Bas-relief from the Amaravati stupa railing, representing the Great Departure.
Amaravati School, second period; second to third century.
Marble; height 1.26 m.; width approx. 87 cm.
British Museum, London, No. 51.
The future Buddha leaves his sleeping palace, mounted on horseback. This is the first Buddhist iconography; the faithful groom Chandaka holds the umbrella signifying the presence of the Bodhisattva.
- 48 Bas-relief from the Amaravati stupa, depicting a stupa.
Amaravati school, second period; second century.
Marble; height 1.47 m., width approx. 78 cm.
British Museum, London, No. 39.
The main part of the stupa, the dome, is ornamented with garlands and surrounded by a railing. The base is decorated with a five-headed serpent (nâga) between two pilasters decorated with medallions in the form of stylised lotus blooms. There are many umbrellas rising above the upper part of the stupa.
- 49 The Buddha, erect, against a stele; from Ghantasala.
Amaravati school; second to third century.
Marble; 76 cm.
Musée Guimet, Paris, MG. 17850.
A Buddha of the classical type, wearing monastic robe, one fold draped over the left arm. He has a halo, and the ushnisha (the cranial protuberance characteristic of the Buddha) is covered by his curled hair. There is an inscription on the base.
- 50 Bas-reliefs representing stupas, and (centre) a pillar carved with the four great events in the life of the Buddha. Amaravati school, third period; third century.
Marble; height of the pillar: 1.28 m.
British Museum, London, Nos. 83 and 84.
On the pillar, from the bottom up; the Bodhisattva takes leave of his groom Chandaka; enlightenment (bodhi); the first sermon by the Buddha; the death of the Buddha (parinirvana). In all these scenes the Buddha himself is represented.
- 51 Bas-relief depicting a stupa.
Amaravati school, third period; third century.
Marble; height 1.38 m., width 87 cm.
A Buddha erect is shown at the entrance to the stupa (torana). The latter is a hemisphere, decorated in bas-relief with scenes from the life of the Buddha; the simple garland of Plate 47 has a decorative motif, with scenes portrayed on the medallions. In the higher bas-reliefs, flying spirits are worshipping the stupa.
- 52 A pillar symbolising the first sermon of the Buddha, and a bas-relief representing a stupa (see Plate 51).
Amaravati school, third period; third century.
Marble; height 1.40 m., width approx. 26 cm.
British Museum, London, Nos. 71 and 70.
Although the Buddha himself is portrayed in the bas-relief, he is not shown on the pillar, the presence of the Buddha and his sermon (when the Wheel of the Law was turned) being symbolised by the wheel at the top of the pillar, the throne at its foot with the two cushions, and below it the two footprints. In addition, there is a gazelle at either side of the throne, to remind us that this first sermon was preached in the deer park near Banaras.
- 53 Bas-relief from the Amaravati stupa, depicting a stupa.
Amaravati school, third period; third to fourth century.
Marble; height 1.38, width approx. 1.13 m.
British Museum, London, No. 72.
This is a similar type of stupa to the one shown in Plate 51, except that the Buddha portrayed on the lower part is seated.
- 54 Detail of Plate 53.
Flying spirits and musicians worshipping the stupa.
- 55 Bas-relief from the Amaravati stupa, depicting a stupa.
Amaravati school, third period; third to fourth century.
Marble; height 1.40 m., width 1.15 m.

- British Museum, London, No. 69.
A similar type of stupa to the one shown in Plate 51, but in the centre of the lower part, serpent kings (nâga) are venerating a relic.
- 56 Detail of Plate 55.
The lions over the entrance, the lotus and the railing adorned with carvings in bas-relief. On the left, the nâga – serpent kings – are adoring a relic. Above: carvings in bas-relief on the casing of the stupa itself, depicting scenes from the previous lives of the Buddha.
- 57 Detail of Plate 55.
Serpent kings and queens (nâga and nâgi) are venerating a relic resting on a throne. The former are standing behind the throne and have the many-headed hood behind their heads, while the nâgi on either side of the throne have only a single serpent above their heads. On the right is the support for the railing, decorated with lotus blooms and with a vase of flowers at the base.
- 58 Pillar representing Buddha's first sermon.
Amaravati school, third period; third to fourth century
British Museum, London, No. 123.
This column with a wheel at the top (shakra) is a symbol of the first sermon (see Plate 52). On either side of the column are worshippers with hands joined in adoration.
- 59 Detail of Plate 58: the wheel (shakra) supported by two lions, and the upper part of the column.
- 60 Bas-relief from the Amaravati stupa showing women asleep.
Amaravati school, third period; third to fourth century.
Marble; approx. 38 cm.
British Museum, London, No. 112.
The Bodhisattva is sitting in the posture of royal leisure, the left leg hanging down and the right knee raised. Round him the women of the palace, servants and musicians, have all fallen asleep.
- 61 Bas-relief from the Amaravati stupa, depicting the Great Departure.
Amaravati school, third period; third century.
Marble; height 38 cm.
British Museum, London, No. 112.
This is the same scene as that portrayed in Plate 35, but here we see the Bodhisattva astride his horse Kanthaka.
- 62 Fragment of an upright of the railing (vedika) of the Amaravati stupa, outer side.
Amaravati school, third period, third to fourth century.
Marble; height 2.35 m., width 88 cm.
British Museum, London, No. 14.
Three dwarf musicians between two medallions in the form of stylised lotus blooms. Below: a band of arabesques issuing from the jaws of a makara (sea monster).
- 63 Inner side of the pillar in Plate 62.
Lower medallion: a stylised lotus.
Upper medallion: an unidentified palace scene.
Between the two medallions a scene from a previous life of the Buddha is depicted. In order to save a dove from her hunter, the Bodhisattva is ready to cut off a piece of his own flesh equal in weight to the dove.
- 64 Detail of Plate 63.
- 65 Medallion decorating the inner surface of a cross-bar of the railing of the Amaravati stupa.
Amaravati school, third period; third to fourth century.
Marble: diameter approx. 90 cm.
British Museum, London, No. 8.
Serpent kings adoring a relic. This represents the same theme as Plate 55, but in this case the design is determined by the shape of the medallion on which it is carved, in particular the curving lines of the female figures adoring the relic.
- 66 Detail of Plate 65.
- 67 Detail of Plate 65.
- 68 An upright of the Amaravati stupa railing.
Amaravati school, third period; third to fourth century.
Marble; height 2.56 m., width approx. 81 cm.
After attaining enlightenment, the Buddha returns to his native town of Kapila-vastu, where his father Suddhodhana and his wife Yasodhara live. His wife thinks she will influence him by showing him his son Rahula, whom he has seen only as a baby. The child demands his share of his heritage from his father, and the Buddha, interpreting this in its spiritual sense, takes the child (who does not want to leave

- his father) with him, and makes him into a monk.
- 69 Detail of Plate 68: Rahula, presented to his father by his mother Yasodhara, touches the Buddha's monastic robe; the Buddha's feet rest on two lotus blooms.
- 70 Bas-relief below the medallion shown in Plate 68: a scene from the conversion of Nanda.
- 71 Detail of Plate 68: women worshipping the Buddha.
- 72 Detail of Plate 68: Princess Yasodhara.
- 73 Bas-relief below the medallion shown in Plate 68. It depicts the conversion of Nanda, the Buddha's brother.
- 74 Detail of a bas-relief on the Amaravati stupa.
Amaravati school, third period; third to fourth century.
Marble.
British Museum, London, No. 77.
A couple; the man is holding a mirror for the woman to look at herself.
- 75 A scene from the bas-relief on the Amaravati stupa.
Amaravati school, third period; third to fourth century.
Marble; 40 cm.
British Museum, London, No. 77.
The elevation of the Buddha's head-dress to heaven by the gods.
- 76 An upright from the Amaravati stupa railing.
Amaravati school, third period; third to fourth century.
Marble; height 2.74 m., width approx. 84 cm.
British Museum, London, No. 7.
Medallion depicting the Great Departure. The Bodhisattva is leaving the town of Kapila-vastu on his horse Kanthaka, in the company of his faithful groom Chandaka and numerous deities, who hold his horse's hooves so as not to wake the sleeping town.
- 77 Detail of the medallion shown in Plate 76.
- 78 Detail of Plate 76: the scenes below the medallion. From left to right: the elevation of the headdress of the Bodhisattva, carried to heaven by the gods. Bodhisattva bids farewell to his groom Chandaka and his horse Kanthaka. The first sermon in Banaras (note that in this last scene the Buddha himself is no longer portrayed).
- 79 Bas-relief from the Nagarjunikonda stupa: the Buddha and the five first disciples.
Amaravati school, third period; third to fourth century.
Marble; 72 cm.
Musée Guimet, Paris, MG. 17069.
- 80 Detail of the same bas-relief: the first five disciples of the Buddha making the gesture of prayer (*anjali mudra*), and a man carrying a fly-whisk.
- 81 Detail of the bas-relief in Plate 79.
Two laymen and a monk going towards the Buddha.
- 82 Bas-relief from the Nagarjunikonda stupa.
Amaravati school, third period; third to fourth century.
Marble; 1.30 m.
Musée Guimet, Paris, MG. 17067.
Above: the women asleep (see Plate 49).
Below: the father of the Buddha, King Suddhodhana, sends messengers to look for his son after the Great Departure.
- 83 Detail of bas-relief in Plate 82.
The women around the Bodhisattva.
- 84 Detail of the same bas-relief: women of the palace.
- 85 Detail of the same bas-relief: women of the palace.
- 86 Fragment of the railing of the Amaravati stupa.
Amaravati school, third period; third to fourth century.
Marble.
British Museum, London, No. 119.
The lower medallion shows monks and laymen adoring the Buddha; first Buddhist iconography.
- 87 Detail of a medallion of the Amaravati stupa railing.
Amaravati school, third period; third to fourth century.
Marble.
British Museum, London, No. 119.
Disciples of the Buddha making the gesture of adoration (*anjali mudra*).
- 88 Detail of Plate 89.
- 89 Bas-relief from the Nagarjunikonda stupa.
Amaravati school, third period; third to fourth century.
Marble; 1.25 m.
Musée Guimet, Paris, MG. 17068.
Unidentified scenes from the life of the Buddha; note the frieze of lions loping along round the upper part.
- 90 Detail of Plate 89.

- 91 A head from Mathura.
Gupta style; sixth century.
Red sandstone; 27 cm.
- 92 Bas-relief from Goli: man carrying a fly-whisk.
Amaravati school, last period; third to fourth century.
Marble; 42 cm.
Musée Guimet, Paris, MG. 17073.
Musée Guimet, Paris, MG. 18648.
- 93 Bas-relief: Somaskanda.
Pallava style; seventh century.
Granite; 57 cm.
Musée Guimet, Paris, MG. 17072.
Somaskanda, i.e. the divine couple Siva and Parvati, accompanied by their son Skanda, the god of war (seated between Siva and Parvati). Behind Siva are the two gods Brahma and Vishnu.
- 94 Vajrapani, from Lalitgiri (Orissa, North east India).
Eighth to ninth century.
Garnet gneiss; 70 cm.
Musée Guimet, Paris, MG. 17841.
Vajrapani is a Bodhisattva, easily recognisable by the thunder-bolt in his right hand, while in the left is a half-opened lotus. At his right is a Buddha seated on a lotus.
- 95 Standing Buddha from Lalitgiri (Orissa, North-east India).
Ninth century.
Garnet gneiss; 1.57 m.
Musée Guimet, Paris, MG. 18316.
The Buddha is wearing a monastic robe (see Plate 38), which has become transparent and adheres to his body, being visible only where it forms folds lower down, and at the side. He has a rosary in his right hand.
- 96 The Buddha of Plate 95, side view.
Note the rampant animal adorning the stele against which the Buddha is leaning.
- 97 Woman and child from a temple in Elephanta.
Tenth century.
Red sandstone; 40 cm.
Musée Guimet, Paris, MG. 18231.
- 98 Female divinity with a child.
North-east India, ninth to tenth century.
Limestone, high relief; 65 cm.
Musée Guimet, Paris, MG. 17076.
- 99 Jaina in high relief.
North-east India; twelfth to thirteenth century.
Limestone; 46 cm.
Musée Guimet, Paris, MG. 3944.
Vrisabha, the first of the jaina prophets (tirthamkara) portrayed completely naked, like all the jaina prophets. He is identifiable by the bull lying beneath the lotus on which he is standing. At his side stand two small figures carrying fly-whisks.
- 100 Female figure in high relief.
Rajputana (North-west India); tenth to thirteenth century.
Sandstone; 64 cm.
Musée Guimet, Paris, MG. 18213.
The woman is leaning against a stele, her feet on a lotus in full bloom.
- 101 Detail of Plate 100.
- 102 Detail of Plate 100.
- 103 Yogini.
Dravidian art, tenth to eleventh century.
Basalt; 1.15 m.
Musée Guimet, Paris, MG. 18508.
A terrible divinity of minor rank, whose fierceness is indicated by the fangs and hair standing on end. In the lower left hand is a skull cup (kapala). Her earrings are makara (sea monsters) and her armlets represent a monster's head (kala). There is a serpent carved on the base of the stele.
- 104 The yogini of Plate 103, three-quarter side view, from the left.
- 105 The bust of the figure in Plate 103, seen from the left, three-quarter side view.
- 106 Yogini.
Dravidian art; tenth to eleventh century.
Basalt; 1.11 m.
Musée Guimet, Paris, MG. 18507.
This figure shows the same characteristic features as that in Plate 103, but with different earrings; the one on the right ear is a circle, the one on the left is a makara, and the armlets are in the shape of serpents. The left upper hand is holding a trident. The figure of a bird in profile, left side, is carved on the base of the stele.
- 107 Three-quarter side view, from the left, of the figure on Plate 106.
- 108 Side view of the Yogini shown in Plate 106.
- 109 Detail of the Yogini in Plate 106.
- 110 Detail of the Yogini in Plate 106.
- 111 Detail of the Yogini in Plate 106.
- 112 The bust of the Yogini in Plate 106, in profile.

- 113 The head of the Yogini in Plate 106, seen in profile.
- 114 Detail of Plate 116; side view of the head.
- 115 Detail of Plate 116; the head, front view.
- 116 Yogini.
Dravidian art; tenth to eleventh century.
Basalt; 1.15 m.
Musée Guimet, Paris, MG. 18506.
This figure bears the same characteristic features as the yogini in Plate 80, but with armlets in the form of serpents and a skull above her diadem. The base of the stele is decorated with the figure of a crocodile, seen in left profile.
- 117 Siva Vinadhara, rear view.
- 119 Siva Vinadhara, the master of the arts and the sciences.
Dravidian art, Chola period; eleventh to twelfth century.
Bronze with green patina; 69 cm.
Musée Guimet, Paris, MG. 17058.
The two lower hands of the god are in the position for playing the Indian instrument, the vina; the left upper hand holds a doe; the upper right hand has been lost.
- 119 Detail of Plate 117.
- 120 Detail of Plate 118.
- 121 Siva Nataraja, the king of the dance.
Dravidian art, Chola period; eleventh to twelfth century.
Bronze; 96 cm.
Musée Guimet, Paris, MG. 17471.
The god is dancing within a circle of flame (tiruvasi) symbolising the cosmos. His emblems are the drum (damaru) and the serpent (nâga) on the right, and the fire (agni) on the left.
- 122 Siva Nataraja, rear view.
Note the way the god's hair is done, locks flying to the right and left.
- 123 Siva Lingodbhavamurti;
Dravidian art; thirteenth century.
Basalt; 1.26 m.
Musée Guimet, Paris, MG. 17472.
This carving illustrates a legend of Siva; to show his pre-eminence he changed himself into a column so high that when the god Brahma changed himself into a bird (left, top) he could not reach its summit, and so deep that when the god Vishnu changed himself into a boar (right, below) he could not reach its base. Thus Brahma and Vishnu realised the superiority of Siva.
- 124 Trident from the region of Tanjore.
Dravidian art, Chola period; twelfth to thirteenth century.
Bronze with green patina; 55 cm.
Musée Guimet, Paris, MG. 17470.
The trident is the emblem of the god Siva; on the central spoke the goddess Sitala is seated; she is the goddess of smallpox.
- 125 A Vishnu goddess.
Mediaeval style; twelfth to fourteenth century.
Basalt; 95 cm.
Musée Guimet, Paris, MA. 120.
- 126 Detail of Plate 127: the head of Siva.
Note the eye in the brow, and the hair arranged in locks with a skull in the centre.
- 127 Siva Jnana-dakshinamurti, master of wisdom.
Dravidian art; fourteenth to fifteenth century.
Basalt; 1.44 m.
Musée Guimet, Paris, MG. 18524.
The god is sitting beneath a tree on a cliff in the Himalayas, his right upper hand holding a rosary, in the left hand a flame, while his foot rests on a dwarf, the symbol of human ignorance. Ascetics (rishi) are seated near him.
- 128 The figure of Siva (Plate 127), three-quarter view.
- 129 Detail of Plate 127; the ascetics at the feet of the god, and the dwarf, the symbol of human ignorance.
- 130 Detail of Plate 127; the ascetics.
- 131 Detail of Plate 132; the head of Siva.
Note the figure of the goddess Ganga (the River Ganges) in the locks of Siva's hair; she has her hands joined, in the attitude of worship.
- 132 Siva Jnana-dakshinamurti, master of wisdom.
Dravidian art; fourteenth to fifteenth century.
Basalt.
Musée Guimet, Paris, MG. 18525.
The same characteristic features as the figure in Plate 127.
- 133 Detail of Plate 132; the ascetics at the feet of the god.
- 134 Detail of Plate 136; three-quarter view of the bust of Kali.
- 135 Detail of Plate 136.
- 136 Kali.
Dravidian art; c. fifteenth century.

- Basalt; 1.58 m.
Musée Guimet, Paris, MA. 850.
The goddess Kali is the wife of Siva; in her right hand she holds an hour-glass-shaped drum, in her left a rope.
- 137 A Sivaite commemoration stele.
Dravidian art; sixteenth century.
Basalt; 1.25 m.
Musée Guimet, Paris, MA. 53.
The stele is divided into three sections by strips of stone engraved with inscriptions. Above: adoration of the phallic emblem (linga), symbol of the creative power of Siva; centre: dancing girls; below: warriors armed with lances and shields.
- 138 Ganesa.
Late Dravidian art.
Black granite; 65 cm.
Musée Guimet, Paris, MG. 17811.
Ganesa, son of Siva, is the god of knowledge and wisdom, portrayed with the head of an elephant; his emblems are an elephant's tusk (upper right hand) and a noose (upper left hand), and in his lower left hand he holds a cake, of which he is very fond; his elephant's trunk is resting on it. His mount, a rat, is carved on the base of the statue.
- 139 A female divinity.
Late Dravidian art.
Bronze; 90 cm.
Musée Guimet, Paris, MG. 18526.
- 140 The figure in Plate 139, rear view.
- 141 The head of the figure of Hari-hara in Plate 143.
The face is gilded. Note the difference between the right side, Siva, with the crescent moon in the coiffure, the chignon and falling locks, and eye in the brow, and the left side, Vishnu, with the high, smooth, cylindrical tiara.
- 142 Left profile of the head of Hari-hara, detail of Plate 143.
The Vishnu side of the god. The hair is arranged in locks emerging from under the tiara on to the neck, with a fringe over the brow.
- 143 Hari-hara, from Asram Maha Rosei (Prei Krabas province).
Phnom Da style; c. second half of the sixth century.
Polished granite; 1.75 m.
Musée Guimet, Paris, MG. 14910.
Hari-hara, a divinity often portrayed in early Khmer art, represents both Siva and Vishnu. The right side of the body (Siva) is clad in a tiger skin and holds a trident; his hair is in locks (jata mukata), and he has an eye in his brow. The left side of the body (Vishnu) is wearing a sampo, with a cylindrical tiara on his head and a wheel in his hand. Note the supporting arch from the left upper arm to the tiara, always found in early Khmer statues of larger dimensions, carved in the round.
- 144 Standing Buddha, from Tuol PrahTheat (Kompong Speu province).
Seventh to eighth century.
Sandstone; 90 cm.
Musée Guimet, Paris, MG. 18891.
The transparent monastic robe leaves the body visible; the hair is arranged in large curls.
- 145 A head of Hari-hara.
Second half of the seventh century.
Sandstone; 42 cm.
Musée Guimet, Paris, MG. 14899.
See Plate 141.
- 146 Head of a Brahman god.
Seventh to eighth century.
Sandstone; 25 cm.
Musée Guimet, Paris, MG. 14959.
On either side of the cylindrical tiara can be seen the remains of the supporting arch.
- 147 Vishnu, from Abri Sous Roche near Rup Arak (Phnom Kulen).
Kulen art, first half of the ninth century.
Sandstone; 1.90 m.
Wearing a cylindrical tiara, the god is holding his emblems, the wheel (upper right hand) and the conch shell (upper left hand); the lower arms have been destroyed. His loin-cloth is draped in two anchor folds. A fragment of the supporting arch remains between the tiara and the conch shell.
- 148 Detail of the figure of Vishnu in Plate 147.
- 149 Detail of Plate 147: the left hand holding the conch shell, and the supporting arch.
- 150 Vishnu, from Thma Dap (Phnom Kulen).
Kulen style, first half of the ninth century.
Sandstone; 90 cm.
Musée Guimet, Paris, MG. 18861.
- 151 Upper part of a divinity with a horse's head, from Sambuor (Kompong Svay province).

- Bakheng style; early tenth century.
Sandstone; 1.35 m.
Musée Guimet, Paris, MG. 18099.
Probably the god Vishnu in one of his incarnations, Kalki.
- 152 Detail of Plate 150.
- 153 The horse-headed god of Plate 151.
- 154 Female figure, erect, from Phnom Bakheng.
Bakheng style; early tenth century.
Polished sandstone; 1.30 m.
Musée Guimet, Paris, MG. 14879.
A pleated skirt with overlapping top; the belt and diadem represent metal-work.
- 155 Detail of Plate 154.
- 156 Brahma, from Baset (Battambang province).
Koh Ker style, second quarter of the tenth century.
Sandstone; 1.10 m.
Musée Guimet, Paris, MG. 18098.
Brahma is depicted with four faces looking towards the four cardinal points and showing his omnipresence.
- 157 The back view of Brahma, Plate 156.
The upper right hand is holding a rosary, one of the emblems of Brahma.
- 158 Heads of the god Brahma, from Phnom Bok (Siem Reap province).
Bakheng style; early tenth century.
Polished sandstone; 52 cm.
Musée Guimet, Paris, MG. 18100.
- 159 Figure of a man seated in the Javanese manner.
Koh Ker style, second quarter of the tenth century.
Sandstone; 1.30 m.
Musée Guimet, Paris, MG. 18097.
The garment is pleated, with overlapping top; the diadem is open-work.
- 160 Detail of Plate 159.
- 161 Frontispiece from Banteai Srei.
Banteai Srei style; second half of the tenth century.
Sandstone; 1.95x2.69 m.
Musée Guimet, Paris, MG. 18913.
The frontispiece is carved with a scene depicting an apsaras (celestial nymph) Tilottama, being carried off by two demons (asura) in a forest, represented by three trees. The polylobed border ends at each side in a five-headed snake's hood (nâga).
- 162 Detail of the frontispiece in Plate 161: the apsaras Tilottama being carried off.
- 163 Detail of Plate 161: the apsaras Tilottama.
- 164 Detail of Plate 161: one of the asura.
- 165 Detail of Plate 161: figures seated in the Javanese manner.
- 166 Detail of Plate 161: figure seated in the Javanese manner.
- 167 Detail of Plate 161: figure seated in the Javanese manner.
- 168 Detail of Plate 161: figure seated in the Javanese manner, with hands in the attitude of prayer (anjali mudra).
- 169 Detail of Plate 161: corner-piece in the form of a many-headed nâga emerging from the jaws of a monster (kala), seen in profile.
- 170 Detail of the border in Plate 161: arabesques.
- 171 Detail of Plate 161: the border, a band with a design of lozenges, arabesques and serpents' heads (nâga).
- 172 Model of a tower-sanctuary (prasat).
Banteai Srei style; second half of the tenth century.
Sandstone; 80 cm.
Musée Guimet, Paris, MG. 18882.
This model of a sanctuary served as a capstone at the corner of a building. It depicts the Khmer type of prasat, with a square ground-plan and pyramidal roof.
- 173 Fragment of a bas-relief carving: a woman seated in the Javanese manner.
Baphuon style, second half of the eleventh century.
Sandstone; 30x42 cm.
Musée Guimet, Paris, MG. 18884.
- 174 Man's head.
Baphuon style, middle of the eleventh century.
Sandstone; 23 cm.
Musée Guimet, Paris, MA. 577 (deposited by the Musée de Chartres).
- 175 Upper half of a statue of Siva from Phnom Trap.
Banteai Srei style; second half of the tenth century.
Polished sandstone; total height 1.30 m.
Musée Guimet, Paris, MG. 14909.
- 176 Apsaras (celestial dancer), from a sanctuary wall.
Baphuon style, second half of the eleventh century.
Sandstone; 1.28 m.
Musée Guimet, Paris, MA. 56.
- 177 Detail of Plate 176.

- 178 Statue of a male figure.
Eleventh century.
Sandstone; 55 cm.
Musée Guimet, Paris, MG. 18863.
- 179 Statue of a female figure.
Eleventh century.
Sandstone; 60 cm.
Musée Guimet, Paris, MG. 18864.
- 180 Detail of a fragment of a lintel.
Eleventh century.
Sandstone; 1.32 m.
Musée Guimet, Paris, MG. 17860.
The gods (deva) and the demons (asura) churning the Sea of Milk to get the drink of immortality. The serpent Vasuki serves as a rope, twisted round the cosmic mountain (Mandara), which serves as the churning stick and is supported by the tortoise, the incarnation of the god Vishnu. Here, three of the gods are pulling the serpent by the tail. Vishnu, holding up the mountain in his incarnation as a tortoise, is also shown at the top of the same mountain, climbing it like a greasy pole.
- 181 The tympanum of a frontispiece from Prah Pithu (Angkor).
The beginning of the Angkor Vat style, end of the eleventh to the beginning of the twelfth century.
Sandstone; 1.30 x 84 cm.
Musée Guimet, Paris, MG. 18912.
An unidentified scene.
- 182 Detail of Plate 181.
- 183 Detail of Plate 181.
- 184 Detail of Plate 181.
- 185 A seven-headed serpent (nâga) carved at the end of a balustrade on the terrace at Phimeanakas.
Angkor Vat style; first half of the twelfth century.
Sandstone; 1.14 m.
Musée Guimet, Paris, MG. 18106.
- 186 The Buddha seated in meditation on the serpent Mucilinda.
From Bayon d'Angkor.
Angkor Vat style; first half of the twelfth century.
Musée Guimet, Paris, MG. 17483.
This statue refers to the same incident as that in Plate 188, but the serpent's canopy is broken.
- 187 Head of the Buddha from Plate 186.
- 188 Buddha, adorned, seated in meditation on the serpent Mucilinda.
From Prah Khan in Kompong Svay.
Angkor Vat style; first half of the twelfth century.
Polished sandstone; 1.11 m.
Musée Guimet, Paris, MG. 18127.
This carving illustrates an episode from the life of the Buddha: the serpent (nâga) Mucilinda makes a seat out of the coils of its body, and spreads its canopy of seven heads to protect the Buddha from the violence of the rain while he meditates.
- 189 Fragment of a pilaster from Prah Pithu.
Angkor Vat style; first half of the twelfth century.
Sandstone; 32 x 26 cm.
Musée Guimet, Paris, MG. 18867.
Decorative arabesques with the figure of an apsaras (celestial dancing girl).
- 190 Fragment of a frieze ornamented with apsaras, from Prah Pithu.
Angkor Vat style; first half of the twelfth century.
Sandstone; 26 cm.
Musée Guimet, Paris, MG. 18869.
- 191 Buddhist monument from Phnom Srok.
Angkor Vat style; second half of the twelfth century.
Sandstone; 2.30 m.
Musée Guimet, Paris, MG. 17487.
All four sides of this monument are decorated; here only two are visible: Buddha in meditation, seated on the serpent Mucilinda (see Plate 144) and the Bodhisattva Vajrapani (see Plate 71).
- 192 Octagonal column.
Angkor Vat style; second half of the twelfth century.
Sandstone; 2.75 m.
Musée Guimet, Paris, MG. 18323.
At the bottom: two ascetics (rishi) under arches formed by serpents (naga).
- 193 Fragment of a pilaster decorated with arabesques and figures, from Beng Mealea.
Angkor Vat style; middle of the twelfth century.
Sandstone; 1.02 m.
Musée Guimet, Paris, MG. 18114.
From below: dancing apsaras; a monster's head framed by figures seated in the Javanese manner, encircled by arabesques; a figure meditating, seated; a monster's head framed by monkeys in a setting of arabesques.
- 194 Fragment of a pilaster, from Beng Mealea.
Angkor Vat style; middle of the twelfth century.

- Sandstone; 37 cm.
Musée Guimet, Paris, MG.18200.
The ornament depicts a figure astride a fantastic animal, with arabesques.
- 195 Ganesa, from Srah Taset (Angkor).
Bayon style.
Sandstone; 82 cm.
Musée Guimet, Paris, MG.18052.
The elephant-headed god Ganesa is the son of the god Siva (see Plate 104).
- 196 The Buddha meditating, seated on the serpent Mucilinda.
From Phnom Bakheng (Angkor).
Bayon style; end of the twelfth to early thirteenth century.
Sandstone; 87 cm.
Musée Guimet, Paris, MG.18053.
- 197 Bust of the Buddha in meditation, with a serpent's hood behind him.
From Prah Khan, Kompong Thom.
Bayon style; end of the twelfth century.
Sandstone; 1.11 m.
Musée Guimet, Paris, MG.18126.
Same subject as Plate 186.
- 198 Three-quarter view of the Buddha in Plate 197, from the right; the hair is depicted in flat curls, edged with a binding.
- 199 Head of the Buddha in Plate 197, seen in profile.
- 200 Detail of Plate 197. Note the Wheel of the Law (shakra) carved on the palm of the Buddha's hand.
- 201 The Buddha erect, from Prah Khan, Angkor.
Bayon style; early thirteenth century.
Sandstone; 1.78 m.
The transparent garment is moulded to the body; the hair is depicted in curls.
- 202 Head of the Buddha in Plate 203, seen in profile.
- 203 Head of the Buddha.
Bayon style; end of twelfth to early thirteenth century.
Sandstone; 39 cm.
Musée Guimet, Paris, MG.17482.
- 204 Head of the Buddha.
Bayon style; end of twelfth to early thirteenth century.
Sandstone; 35 cm.
Musée Guimet, Paris, MG.17484.
- 205 Head of the Buddha, from Prah Paliley.
Bayon style; end of twelfth to early thirteenth century.
Sandstone; 52 cm.
Musée Guimet, Paris, MG.18049.
- 206 Head of the Buddha.
Bayon style; end of twelfth to early thirteenth century.
Sandstone; 94 cm.
Musée Guimet, Paris, MG.18064.
- 207 Head of the Buddha in Plate 206, seen in profile.
- 208 The Bodhisattva Lokeshvara, from Prah Thkol.
Bayon style; end of twelfth to early thirteenth century.
Sandstone; 1.30 m.
Musée Guimet, Paris, MG.18139.
Lokeshvara is here portrayed with four pairs of arms. His torso is covered with tiny figures of the Buddha seated in meditation, and there is one in his headdress. His garment falls in a short anchor fold in front.
- 209 The bust of Lokeshvara in Plate 208. In the centre of the breast and above the girdle, the rows of tiny Buddhas are broken by four larger figures of the Buddha.
- 210 The Bodhisattva Lokeshvara shown with four heads, from Prah Khan, Angkor.
Bayon style; end of twelfth to early thirteenth century.
Sandstone; 96 cm.
Musée Guimet, Paris, MG.18865.
- 211 Detail of Lokeshvara in Plate 210.
- 212 Head of the Bodhisattva Lokeshvara, from Angkor Vat.
Bayon style; end of twelfth to early thirteenth century.
Sandstone; 35 cm.
Musée Guimet, Paris, MG.16971.
- 213 Head with three faces, from the Gate of the Dead, Angkor.
Bayon style; end of twelfth to early thirteenth century.
Sandstone; 62 cm.
Musée Guimet, Paris, MG.18047.
- 214 The three-faced head in Plate 213.
- 215 Female figure, erect.
Bayon style; end of twelfth to early thirteenth century.
Sandstone; 80 cm.
Musée Guimet, Paris, MG.14904.
Note the woven effect of the skirt, with its ornament of fleurettes, and the zig-zag fold falling in front.
- 216 Prajnaparamita, from Prah Khan, Angkor.
Bayon style; end of twelfth to early thirteenth century.
Sandstone; 1.10 m.
Musée Guimet, Paris, MG.18043.

- Prajnaparamita is the personification of the perfection of wisdom.
- 217 Female Buddhist figure, from Banteai Kdei (Angkor).
Bayon style; end of twelfth to early thirteenth century.
Sandstone; 78 cm.
Musée Guimet, Paris, MG.18046.
This statue remained unfinished; the skirt ornament has never been completed.
- 218 Torso of the figure in Plate 217.
- 219 Fragment of an ornament representing the head of a female divinity (devata) from Prah Thkol.
Bayon style; end of the twelfth century.
Sandstone; 32 cm.
Musée Guimet, Paris, MG.18136.
- 220 The head of a devata in Plate 219, seen in profile.
- 221 Head of a female divinity (devata) from Banreal Kdei, Angkor.
Bayon style; end of twelfth to early thirteenth century.
Sandstone; 44 cm.
Musée Guimet, Paris, MG.17485.
- 222 Decorative fragment depicting four apsaras seated in the Javanese manner, from the Terrace of Elephants, Angkor.
Bayon style; early thirteenth century.
Sandstone; 80 x 92 cm.
Musée Guimet, Paris, MG.18045.
- 223 Detail of the lower portion of a frontispiece: apsaras (celestial dancing girl), from Bayon, Angkor.
Bayon style; end of twelfth to early thirteenth century.
Sandstone; 60 cm.
Musée Guimet, Paris, MG.18142.
- 224 Apsaras (celestial dancing girl), from the same frontispiece as Plate 223.
- 225 Decorative fragment representing a dancing apsaras, from the terrace of Phimeanakas, Angkor.
Bayon style; end of twelfth to early thirteenth century.
Sandstone; 80 cm.
Musée Guimet, Paris, MG.18143.
Lotus buds are carved on the stele.
- 226 Open-work stele depicting an apsaras dancing, from the environs of Beng Mealea.
Bayon style; end of the twelfth century.
Sandstone; 1.16 m.
Musée Guimet, Paris, MG.18196.
The lobed arch is formed by a serpent's body (nāga), terminating at each end in a many-headed hood, resting on a small pillar.
- 227 Fragment of a pilaster depicting an apsaras, from Prah Thkol, Kompong Thom.
Bayon style; end of twelfth to early thirteenth century.
Sandstone; 1.23 m.
Musée Guimet, Paris, MG.18140.
- 228 Detail of Plate 227. Note the open-work carving of the diadem, the heavy earrings and the necklace.
- 229 Decorative fragment representing an apsaras dancing, from the Terrace of Phimeanakas, Angkor.
Bayon style; end of twelfth to early thirteenth century.
Sandstone; 69 cm.
Musée Guimet, Paris, MG.18144.
- 230 Fragment of a frontispiece with four figures of apsaras at prayer, from Beng Mealea.
Bayon style; end of twelfth to early thirteenth century.
Sandstone; 30 x 50 cm.
Musée Guimet, Paris, MG.18141.
- 231 Fragment of the frontispiece in Plate 230, side view.
- 232 An apsaras at prayer; detail of Plate 230.
- 233 Head of yaksha in Plate 234, seen in profile.
- 234 Head of a yaksha (a spirit of the air), from Ta Kec, Angkor.
Bayon style; end of twelfth to early thirteenth century.
Sandstone; 37 cm.
Musée Guimet, Paris, MG.17481.
- 235 Head of an asura (demon).
Bayon style; end of twelfth to early thirteenth century.
Sandstone; 59 cm.
Musée Guimet, Paris, MA.24.
- 236 Head of an asura from a railing in Prah Khan, Angkor.
Bayon style; end of the twelfth century.
Sandstone; 72 cm.
Musée Guimet, Paris, MG.18105.
The round, protruding eyes and the eyebrows, joined by an arch and carved in relief, show his terrible nature.
- 237 Fragment of a balustrade: a garuda (mythical bird) riding on a serpent's hood (nāga), from Prah Thkol.
Bayon style; end of the twelfth century.
Sandstone; 1.70 m.
Musée Guimet, Paris, MG.18107.

- 238 Frontispiece depicting a jataka (former life of the Buddha), from Prah Khan, Komping Thom.
Bayon style; end of twelfth century.
Sandstone; 2.55 x 1.50 m.
Musée Guimet, Paris, MG.18197.
- 239 Stylised lion's head, from Prah Thkol.
Bayon style; end of the twelfth century.
Sandstone; 1.43 m.
Musée Guimet, Paris, MG.18109.
- 240 Head of the Buddha.
Dong du'o'ng style; second half of the ninth century.
Sandstone; 70 cm.
Musée Guimet, Paris, MG.18897.
An accentuated ethnic type.
- 241 The Bodhisattva Lokeshvara, from My-du'c.
Dong du'o'ng style; end of the ninth century.
Sandstone; 60 cm.
Musée Guimet, Paris, MG.18899.
Lokeshvara, 'Lord of the World', is known in India under the name of Avalokitesvara. Note the small figure of a seated Buddha in his hair.
- 242 The head of the Buddha in Plate 240, seen in profile.
- 243 Capstone from Dong-su'o'ng (Quang-nam province).
Dong-du'o'ng style; second half of the ninth century.
Sandstone; 60 x 1.12 m.
Musée Guimet, Paris, MG.18896.
A figure in an attitude of flight emerging from the jaws of a makara (sea monster).
- 244 Detail of Plate 243.
Note the large fleurons on the diadem, and the earrings shaped like four-petalled flowers.
- 245 Metope decorated with a carving of an elephant walking, from Tra-Kieu (Quang-nam province).
Mi-so'n A 1 Xes style.
Sandstone; 58 cm.
Musée Guimet, Paris, MG.18055.
- 246 Metope decorated with a carving of an elephant walking, from Tra-Kieu (Quang-nam province).
Mi-so'n A 1 Xes style.
Sandstone; 59 cm.
Musée Guimet, Paris, MG.18056.
- 247 Capstone ornamented with a lion rampant, from Tra-Kieu (Quang-nam province).
Mi-so'n A 1 Xes style.
- Sandstone; 41 cm.
Musée Guimet, Paris, MG. 18059.
- 248 Lion, with rider seated in Javanese fashion, from Tra-Kieu (Quang-nam province).
Mi-so'n A 1 Xes style.
Sandstone; 1.45 m.
Musée Guimet, Paris, MG.18885.
- 249 Metope decorated with a carving of a dancer, from Khu'o'ng-my (Quang-nam province).
Mi-so'n A 1 Xes style.
Sandstone; 75 cm.
Musée Guimet, Paris, MG.18057.
- 250 Detail of Plate 251.
- 251 Capstone from Khu'o'ng-my (Quang-nam province).
Transition between the style of Mi-so'n A 1 and that of Binh-Dinh; eleventh century.
Sandstone; 92 cm. x 1.22 m.
Musée Guimet, Paris, MG.18900.
A couple embracing, emerging from the jaws of a makara (sea monster).
- 252 Detail of Plate 251.
- 253 Sea monster, from Thap-nam (Binh-Dinh).
Binh-Dinh style; early thirteenth century.
Sandstone; 1.20 m.
Musée Guimet, Paris, MG.18901.
This sea monster is related both to the Indian makara and to the Chinese dragon.
- 254 The god Siva, from Tours d'Argent (Binh-Dinh province).
Binh-Dinh style; twelfth century.
Sandstone; 1.65 m.
Musée Guimet, Paris, MG.18130.
The god is shown seated, with a third eye in the brow, twelve arms (only two of which are intact), holding his various emblems, the crescent moon in his hair; he is wearing jewellery, and a serpent instead of the Brahman girdle.
- 255 Three-quarter view of Siva in Plate 254.
- 256 Fragment of a tympanum, from the region of Qui-nho'n (Binh-Dinh).
Binh-Dinh style; thirteenth to fourteenth century (?).
Sandstone; 69 cm.
Musée Guimet, Paris, MG.18133.
The god Vishnu mounted on his steed, the bird Garuda.
- 257 A metope ornamented with the figure of a Brahman worshipper, seated.
Binh-Dinh style; thirteenth to fourteenth century (?).

- Sandstone; 42 cm.
Musée Guimet, Paris, MG.17830.
- 258 Siva, from Kon Tum.
Late period.
Sandstone; 80 cm.
Musée Guimet, Paris, MG.18905.
This figure probably represents both the god Siva and a deified king.
- 259 The figure shown in Plate 258.
- 260 A tympanum from the region of Qui-nho'n (Binh-Dinh).
Late period.
Sandstone; 85 cm.
Musée Guimet, Paris, MG.18131.
The scene represents a Brahman sacrifice: three figures, one of them holding a rosary, in front of an altar(?) beneath a tree.
- 261 Detail of the tympanum in Plate 260; the figure with a rosary in his right hand, crouching.
- 262 The figure in Plate 263, three-quarter view from the left.
- 263 A metope decorated with a crouching figure.
Late period.
Sandstone; 39 cm.
Musée Guimet, Paris, MG.18063.
- 264 A metope decorated with a female figure.
Late period.
Sandstone; 55 cm.
Musée Guimet, Paris, MG.21250.



STONE RELIEF FROM AMARAVATI (MADRAS MUSEUM)

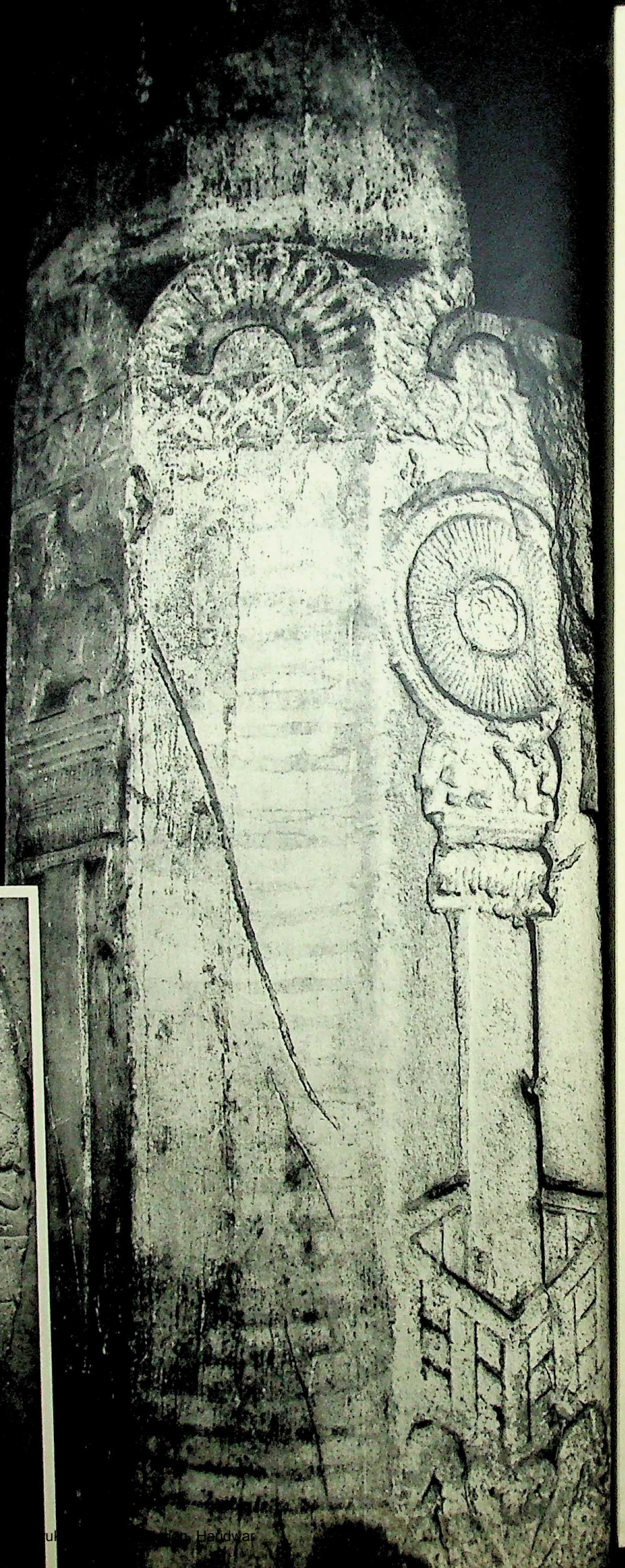
B I B L I O G R A P H Y :

- The Cambridge History of India, Cambridge 1922.
R. Grousset: Les philosophies Indiennes, Paris 1931.
S. Levi: L'Inde Civilisatrice, Paris 1938.
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PLATES





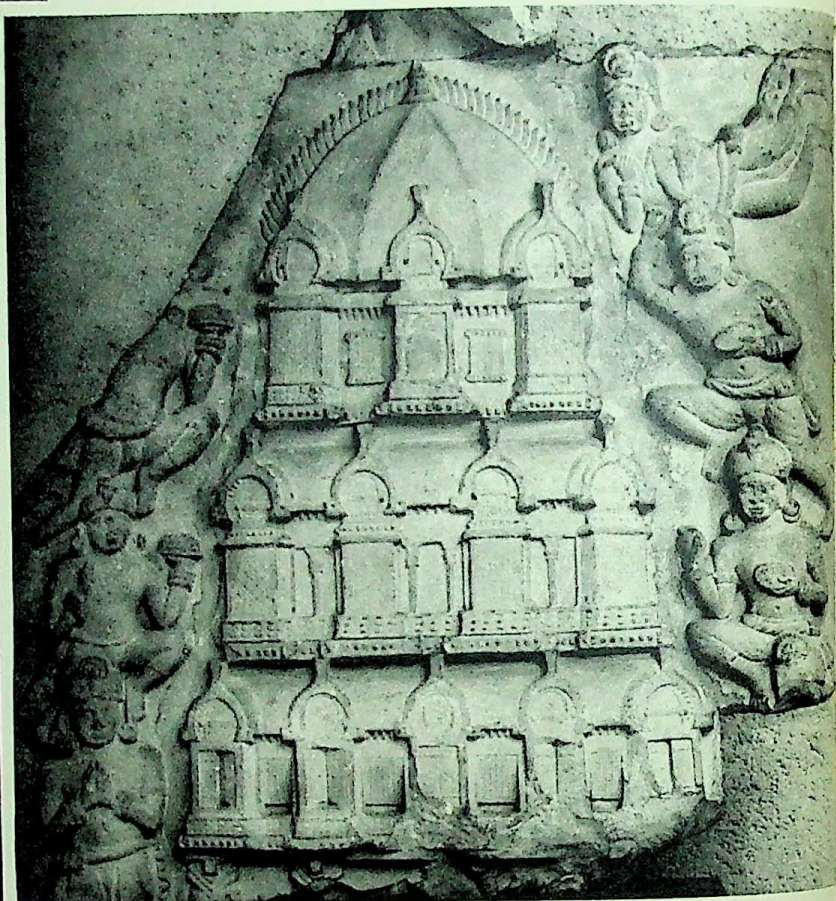




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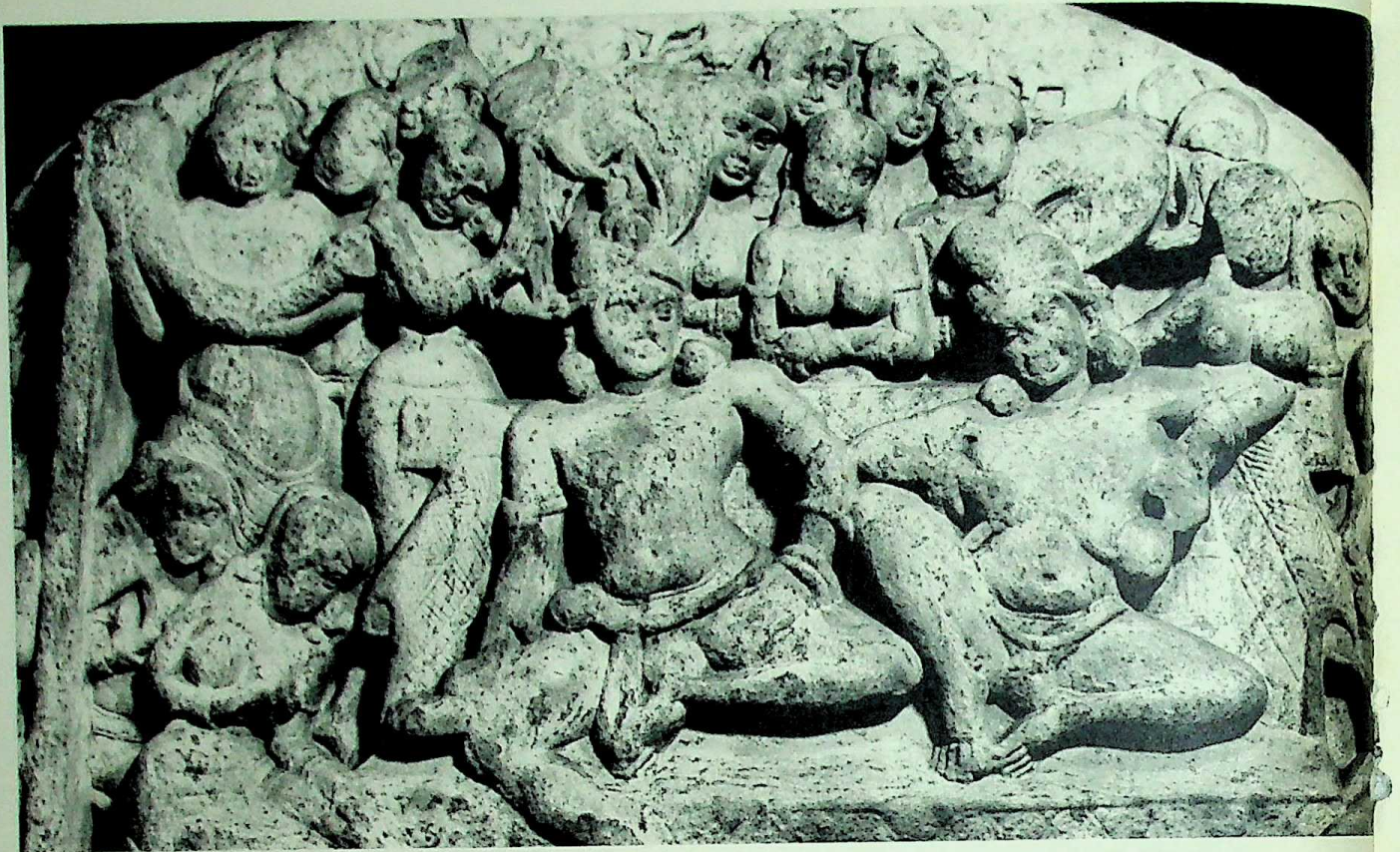
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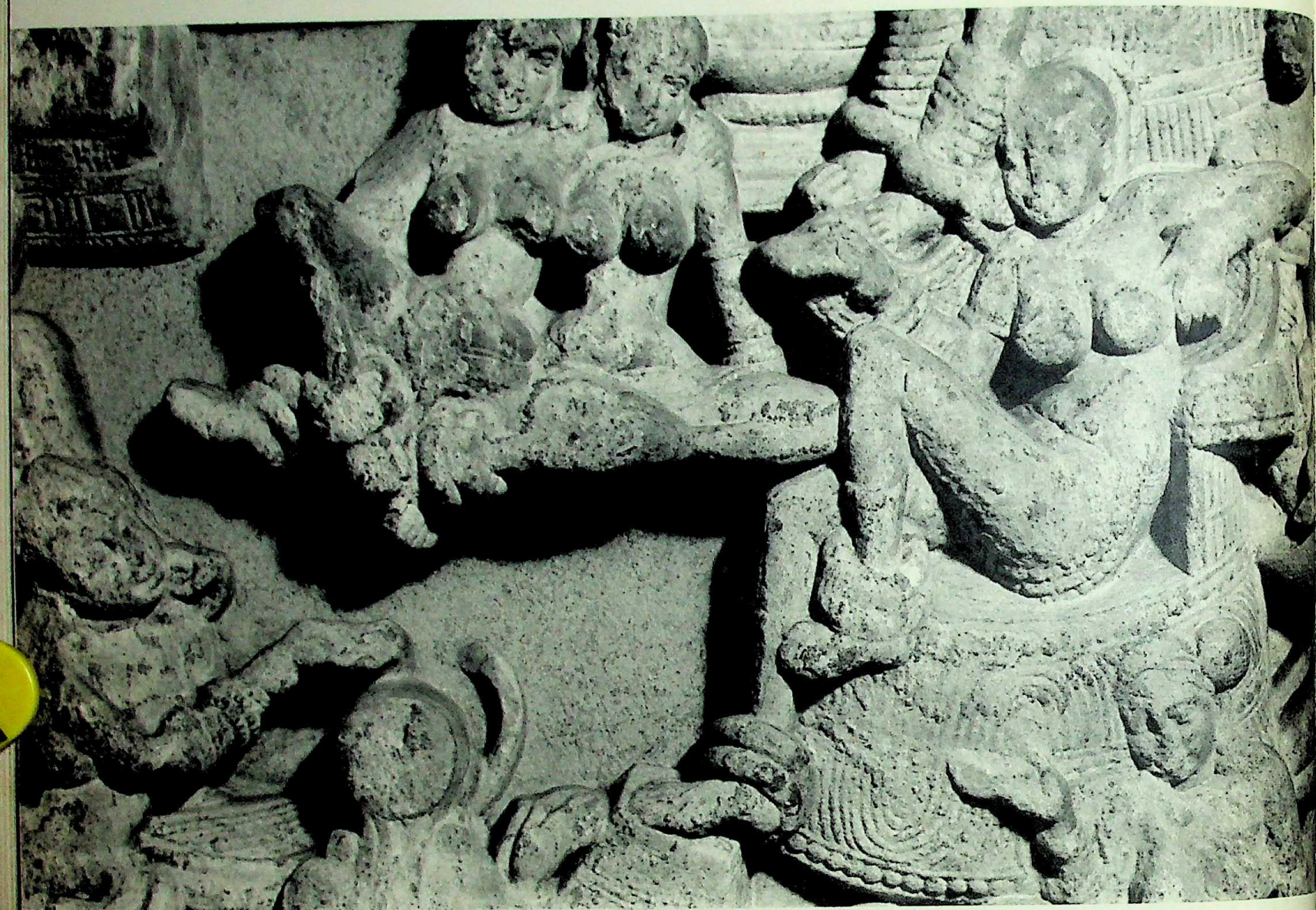


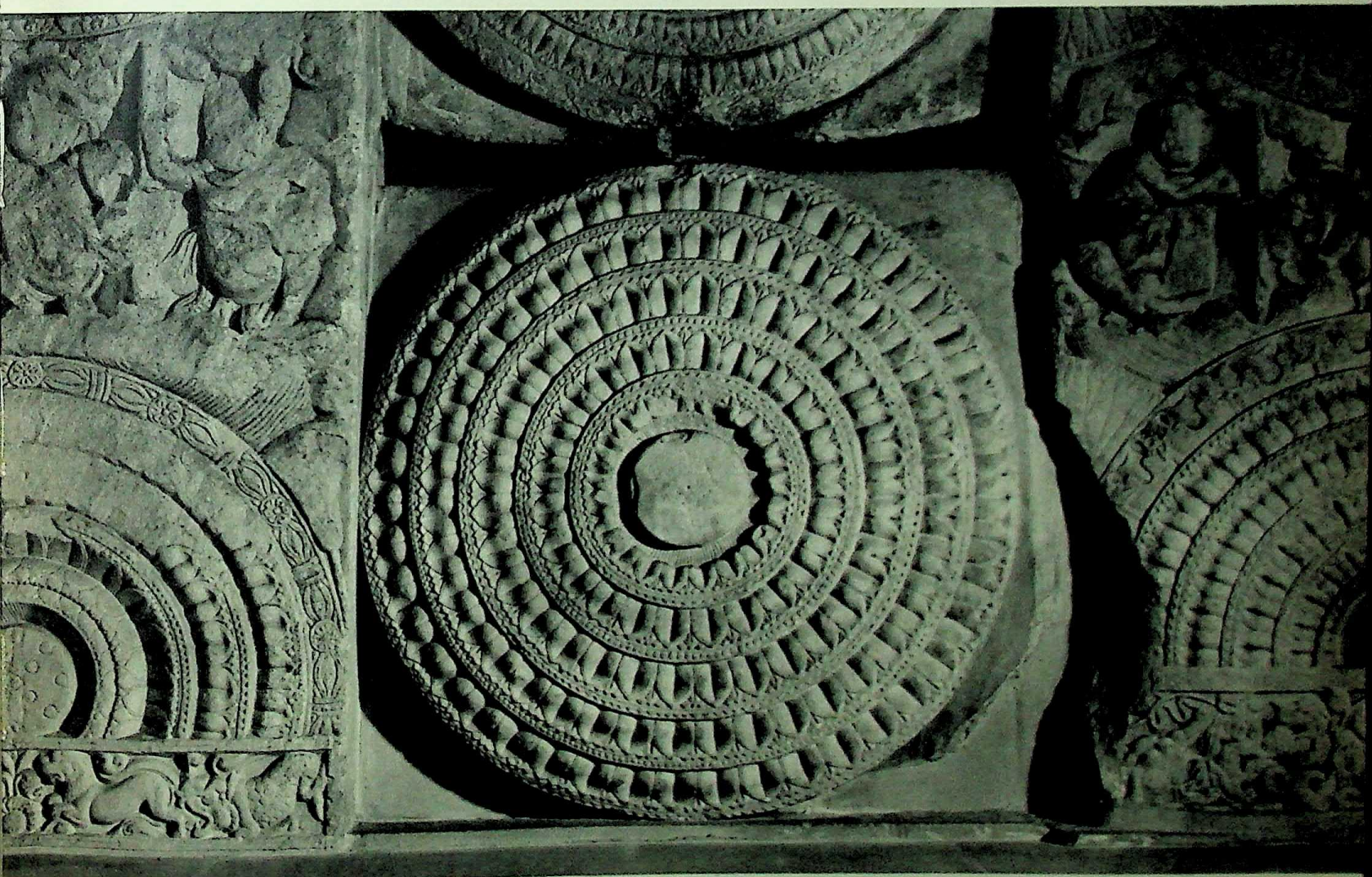
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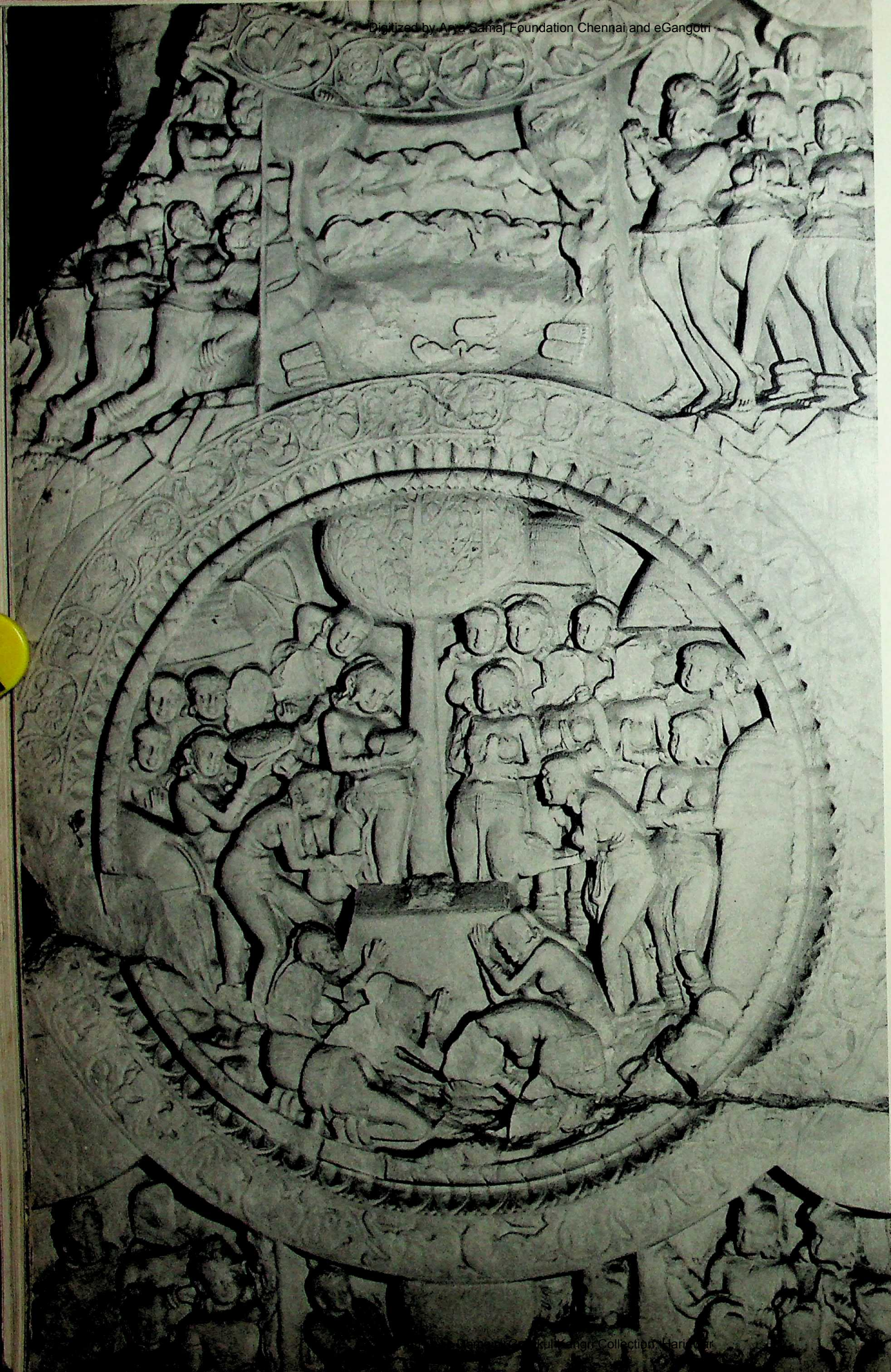
































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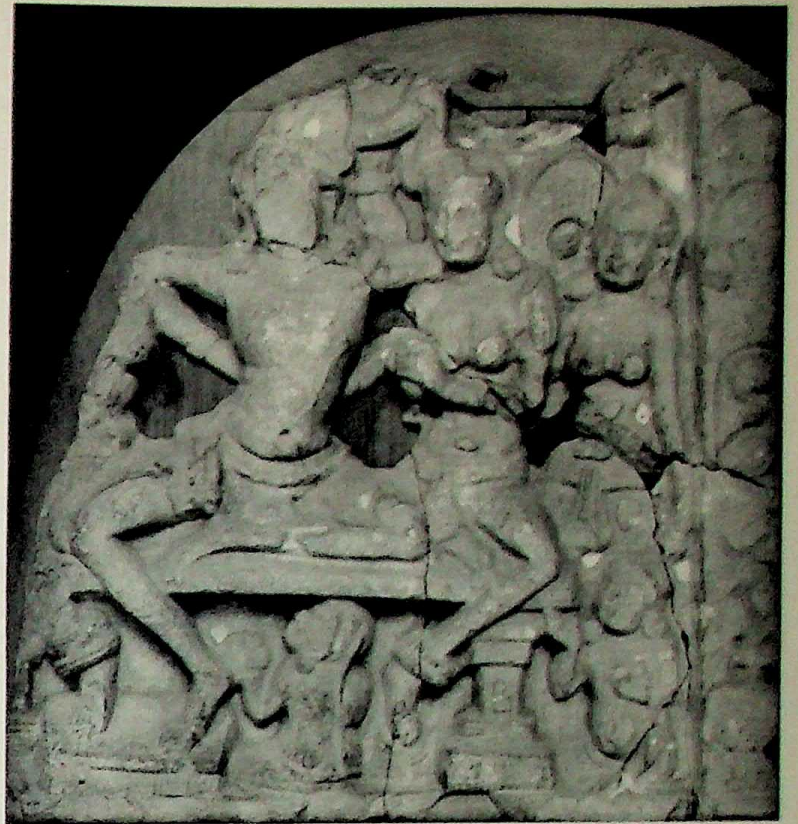




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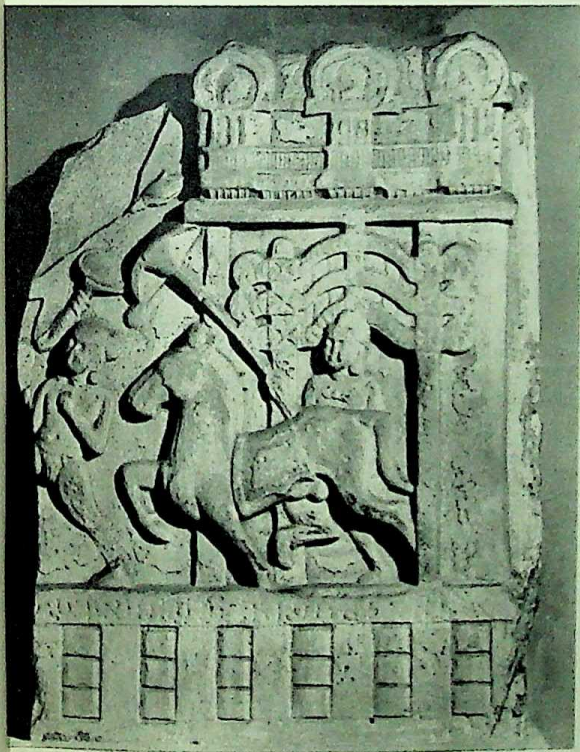
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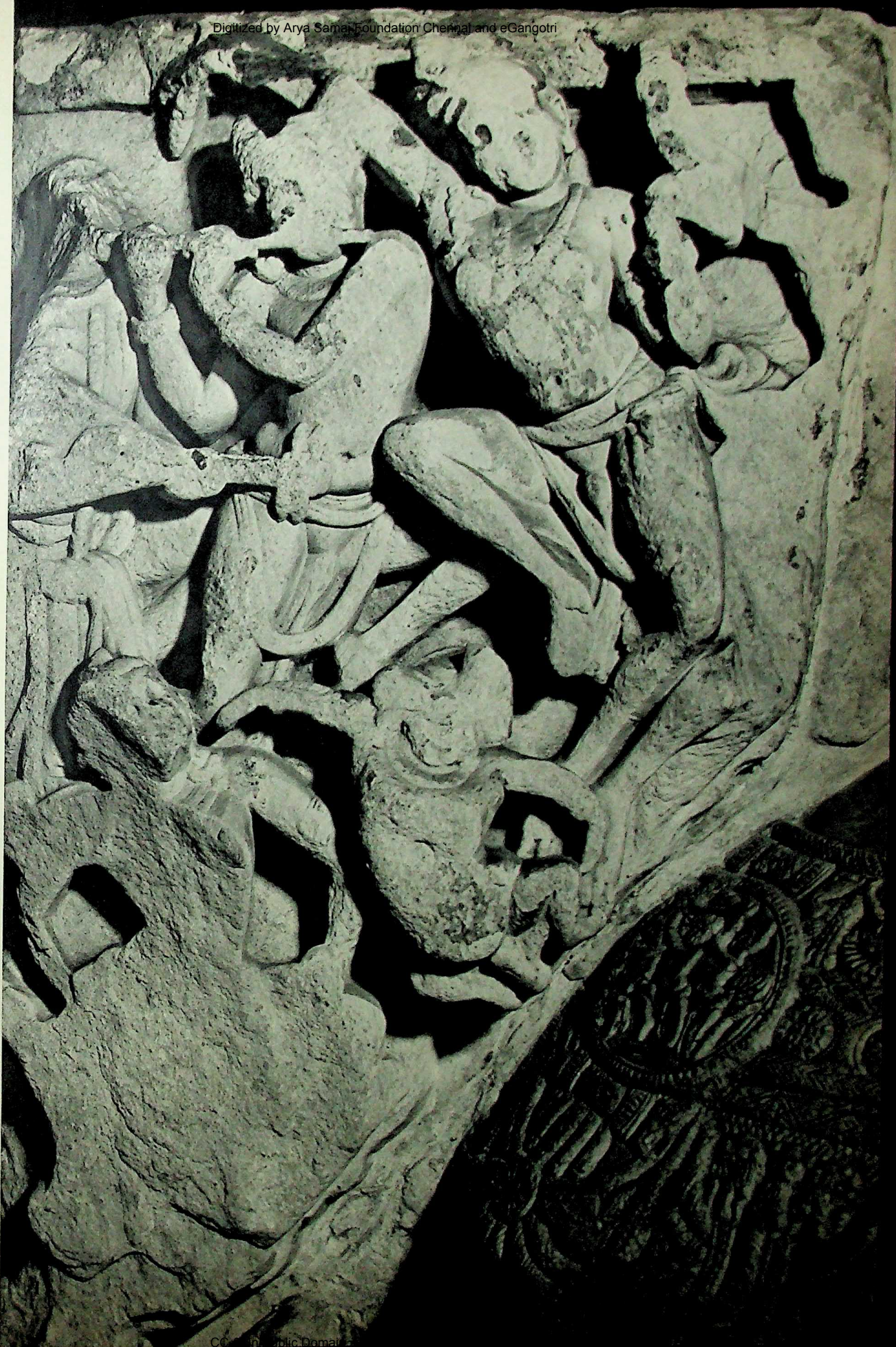




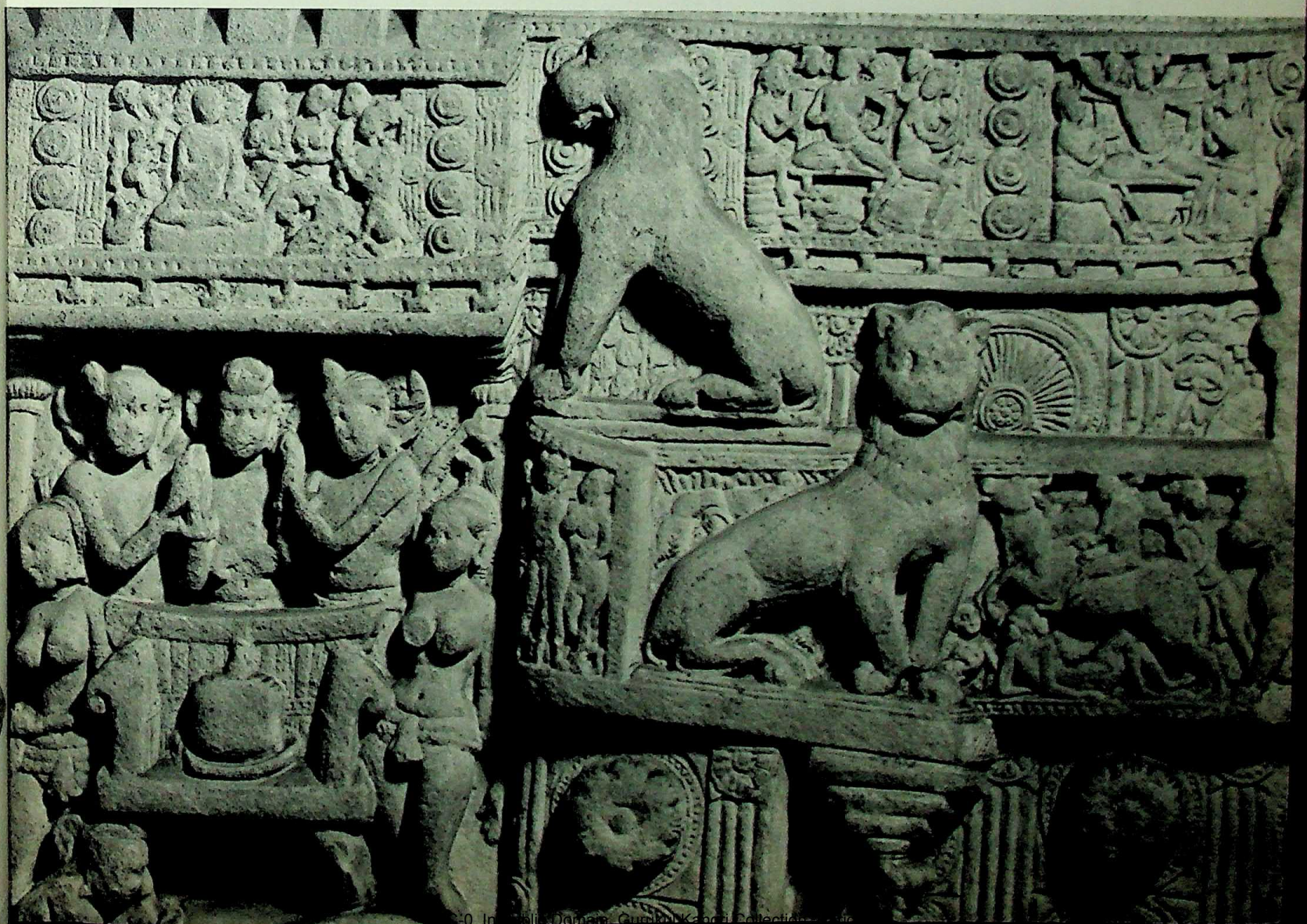




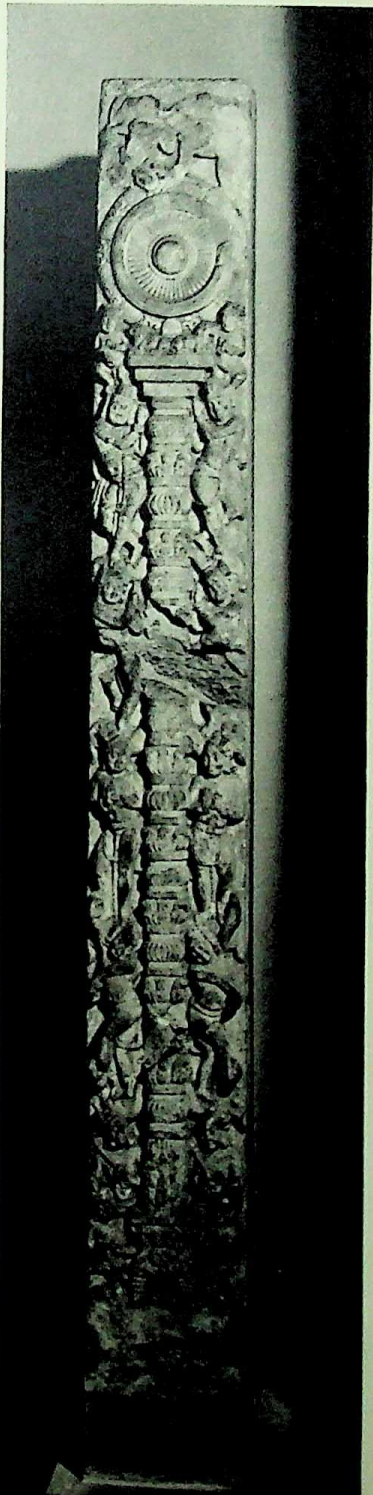








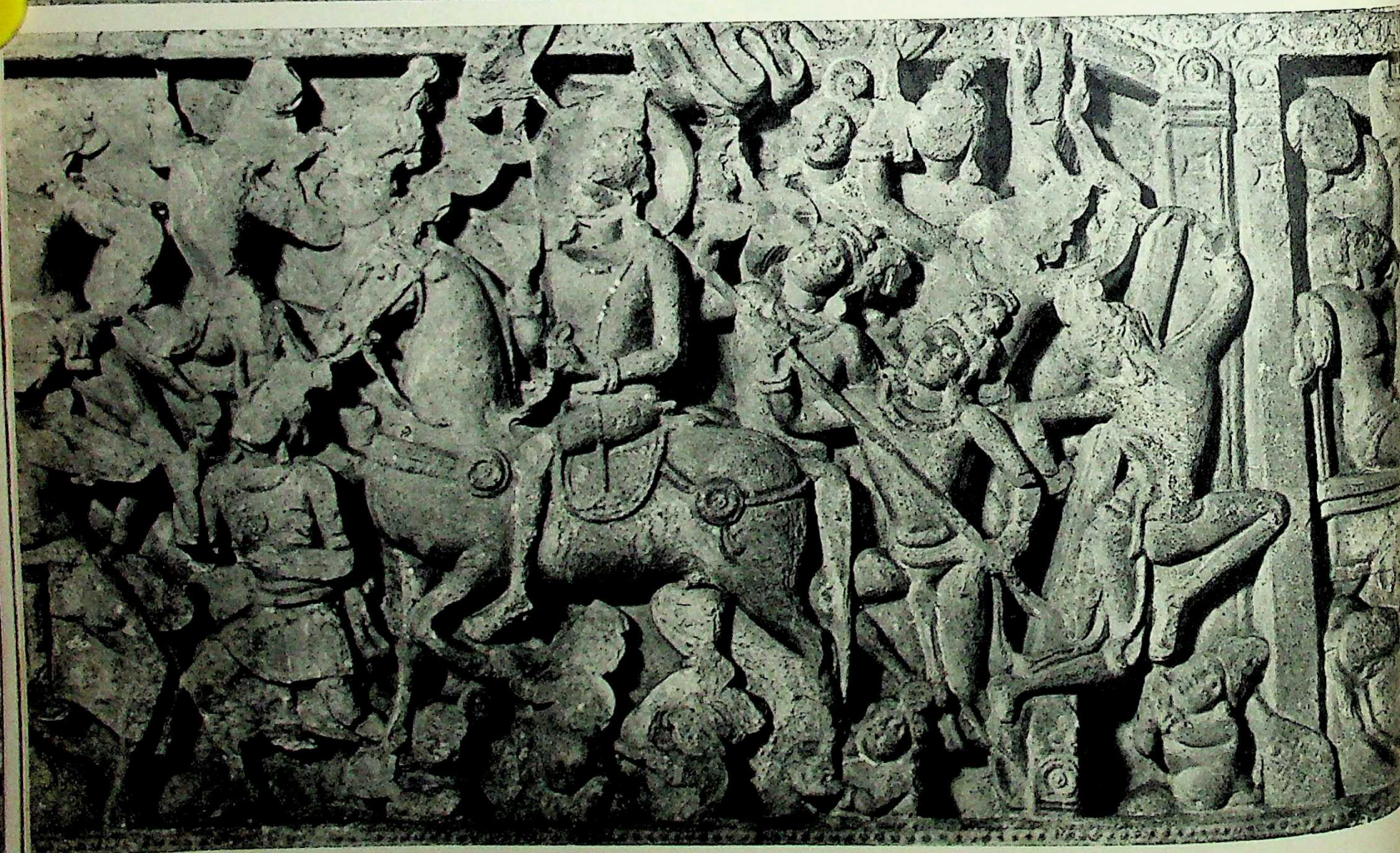
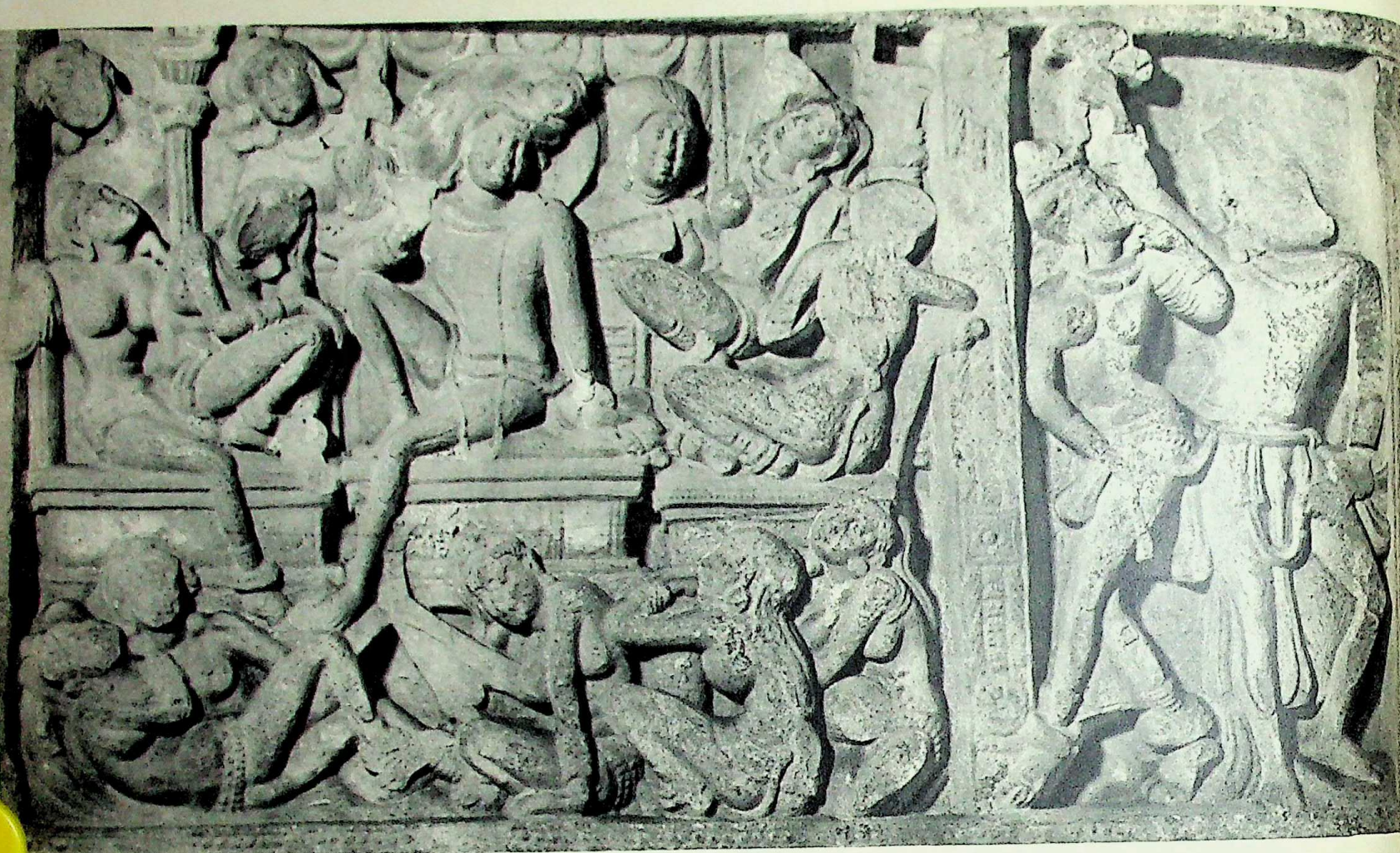


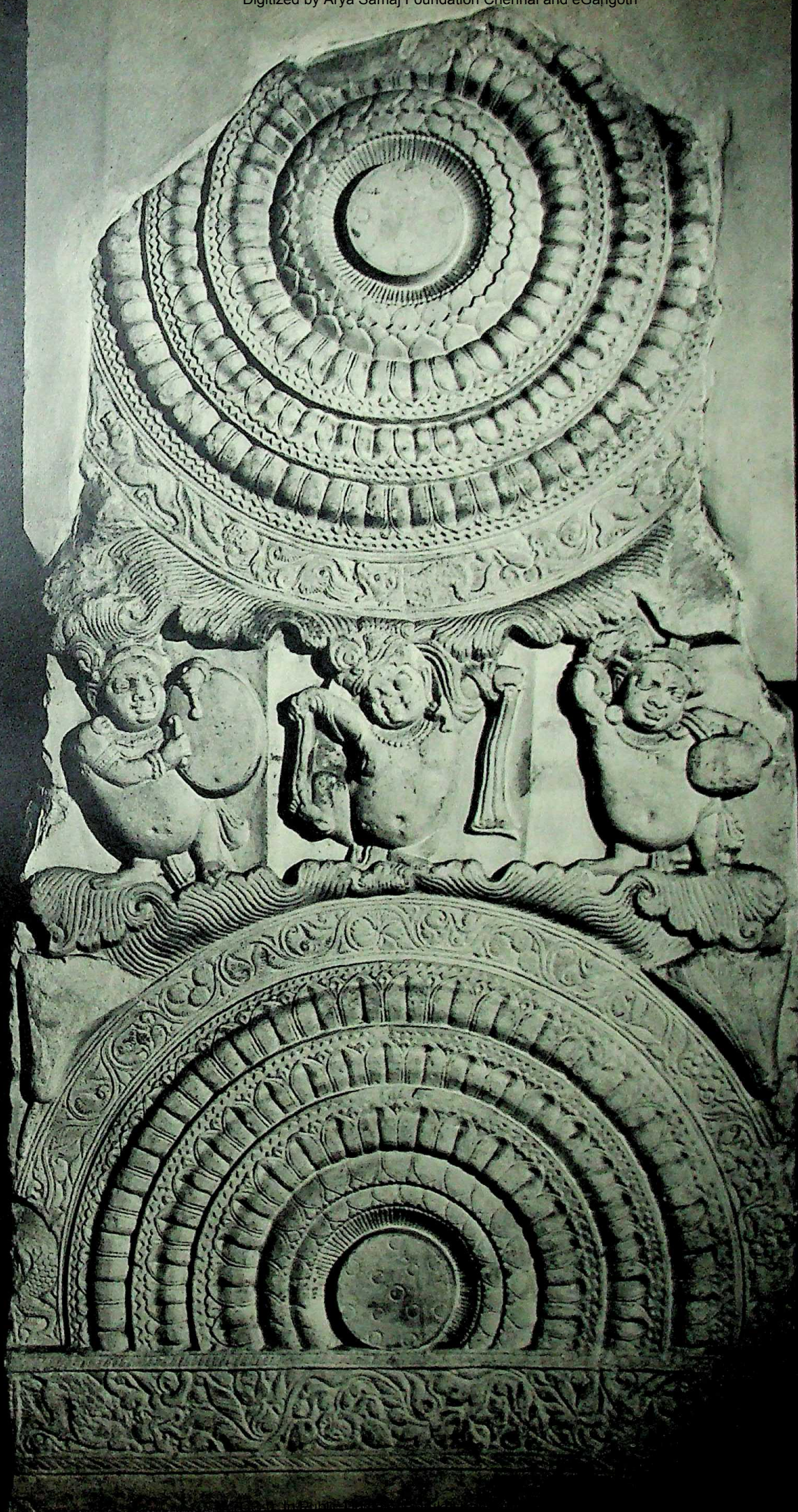


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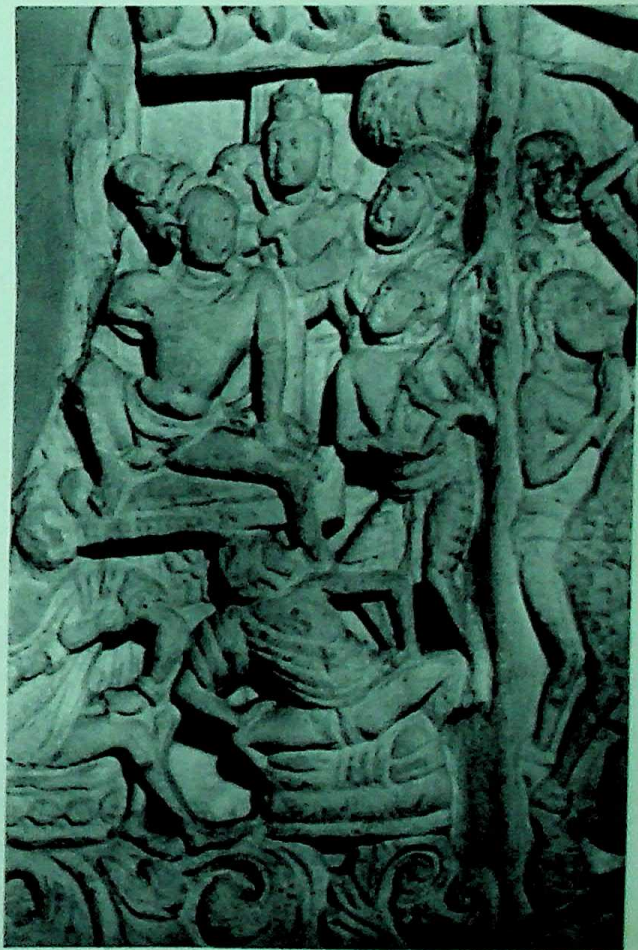


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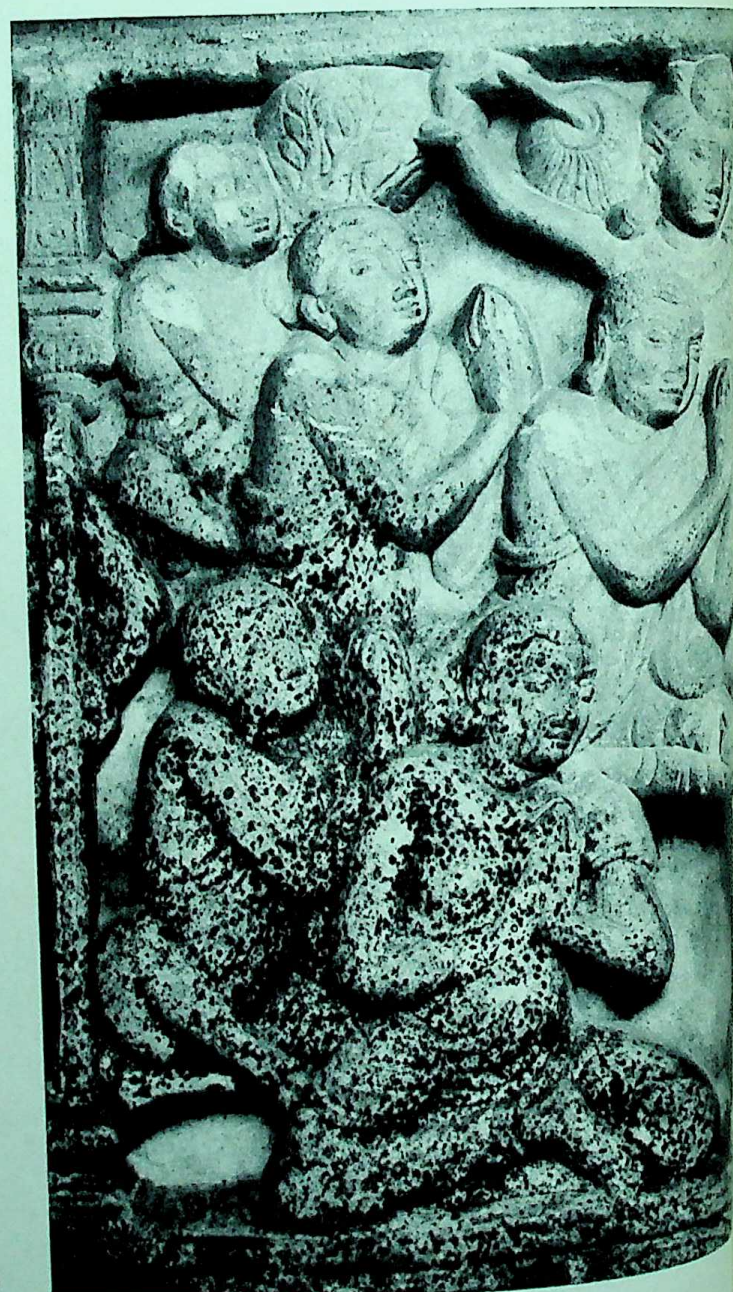
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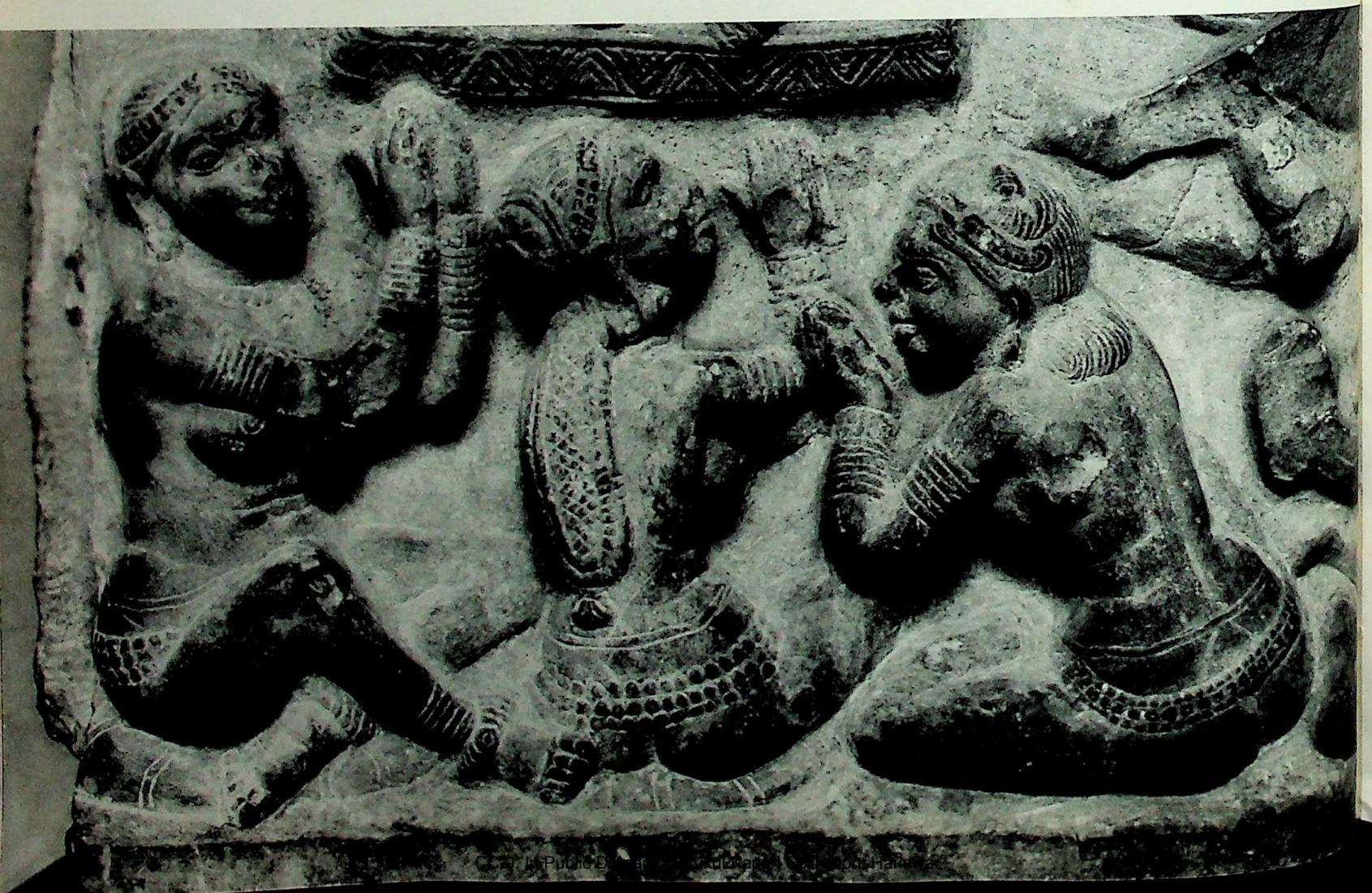




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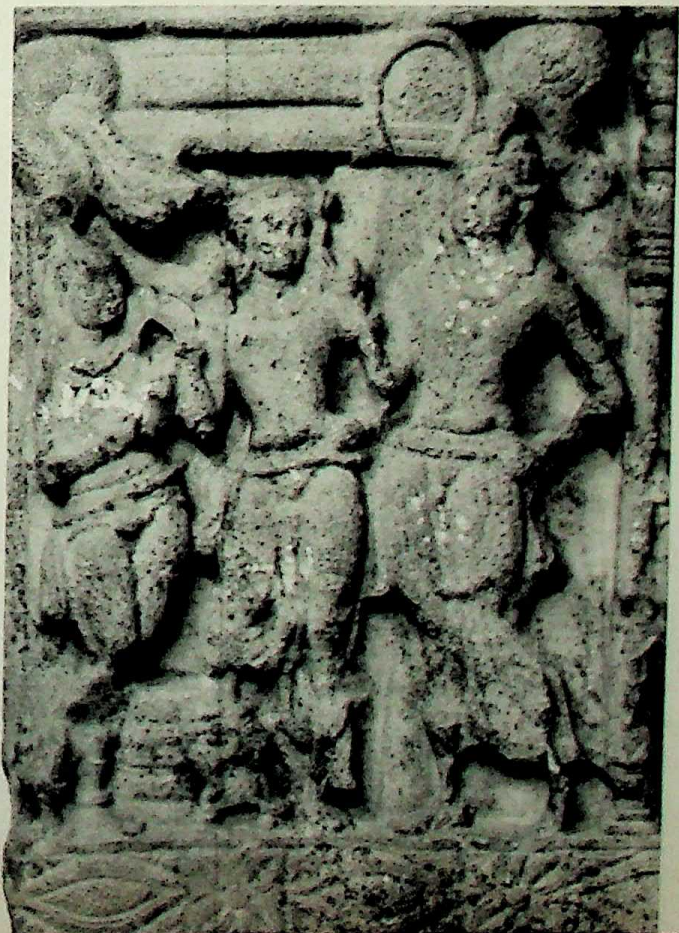
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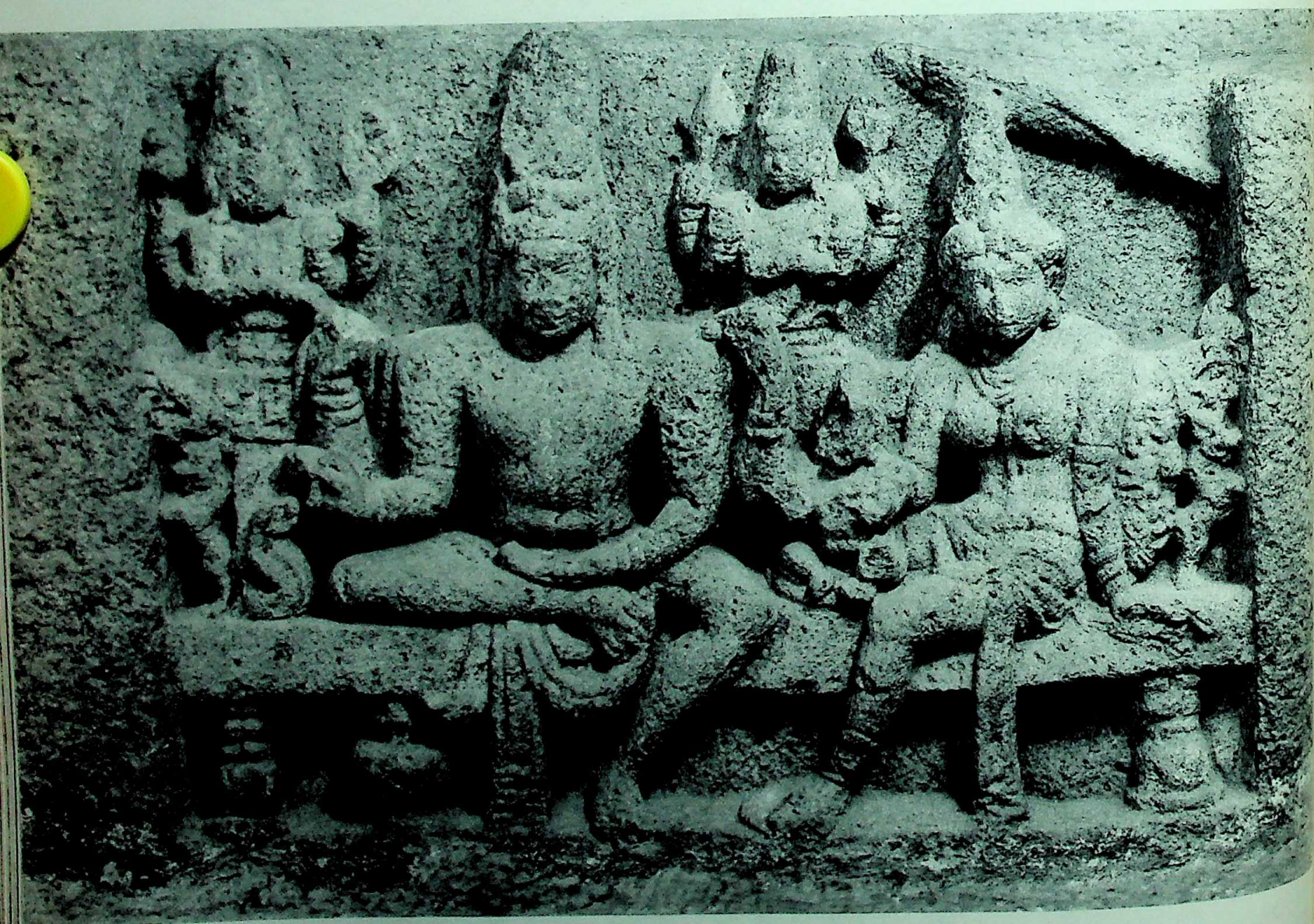


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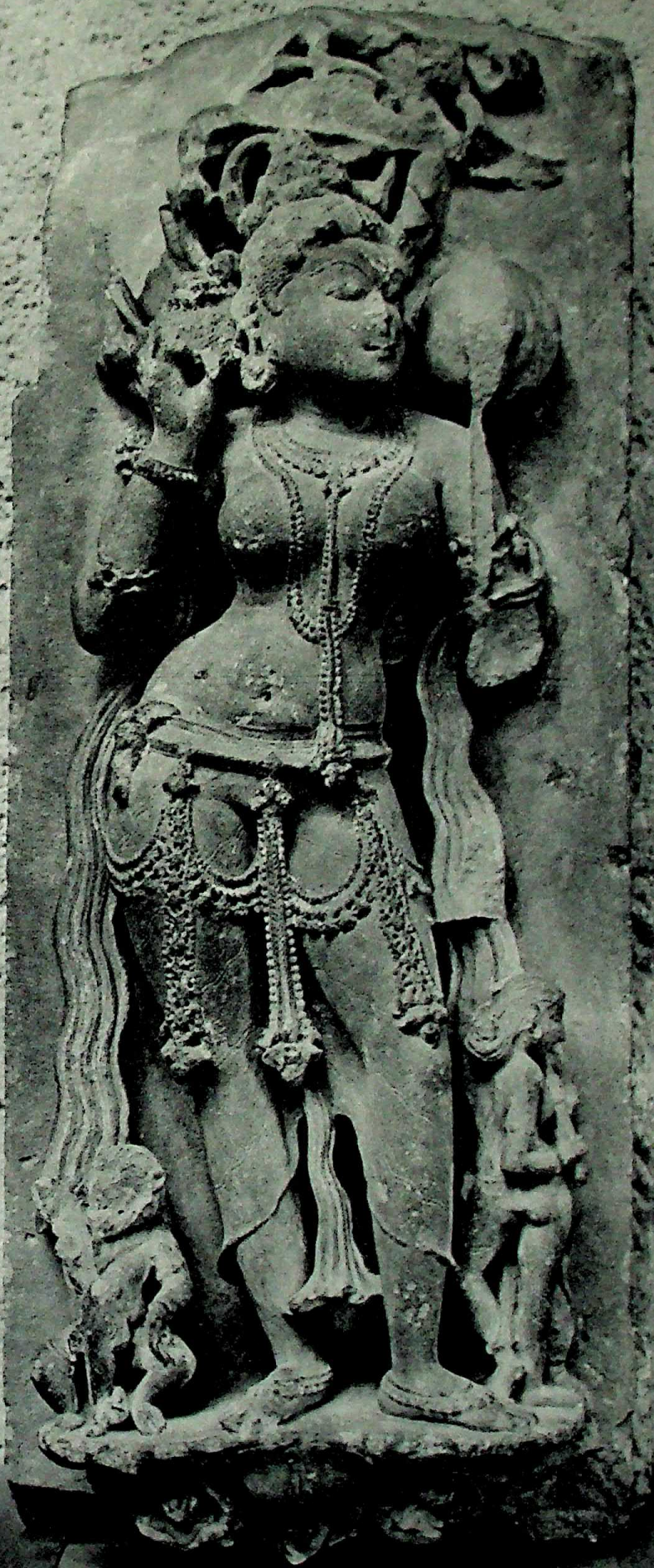










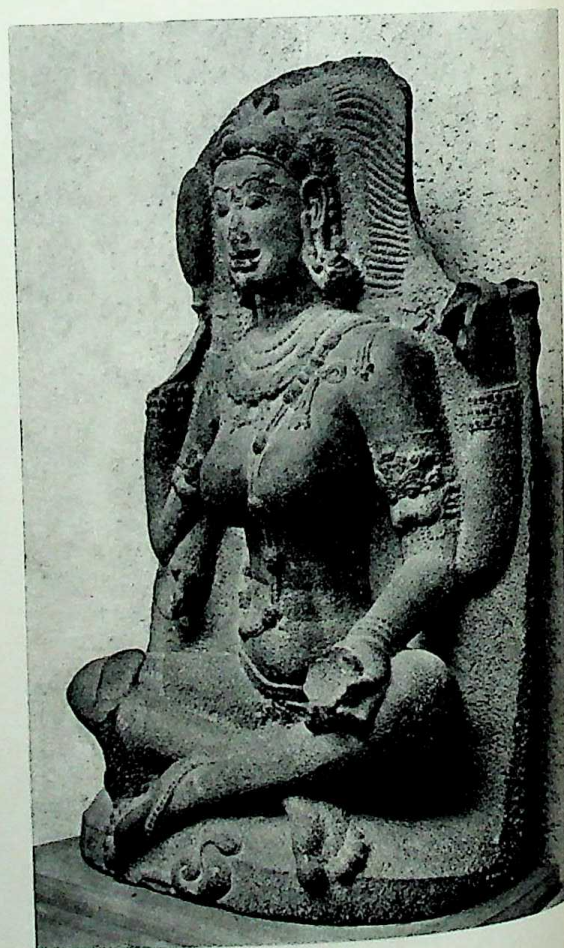








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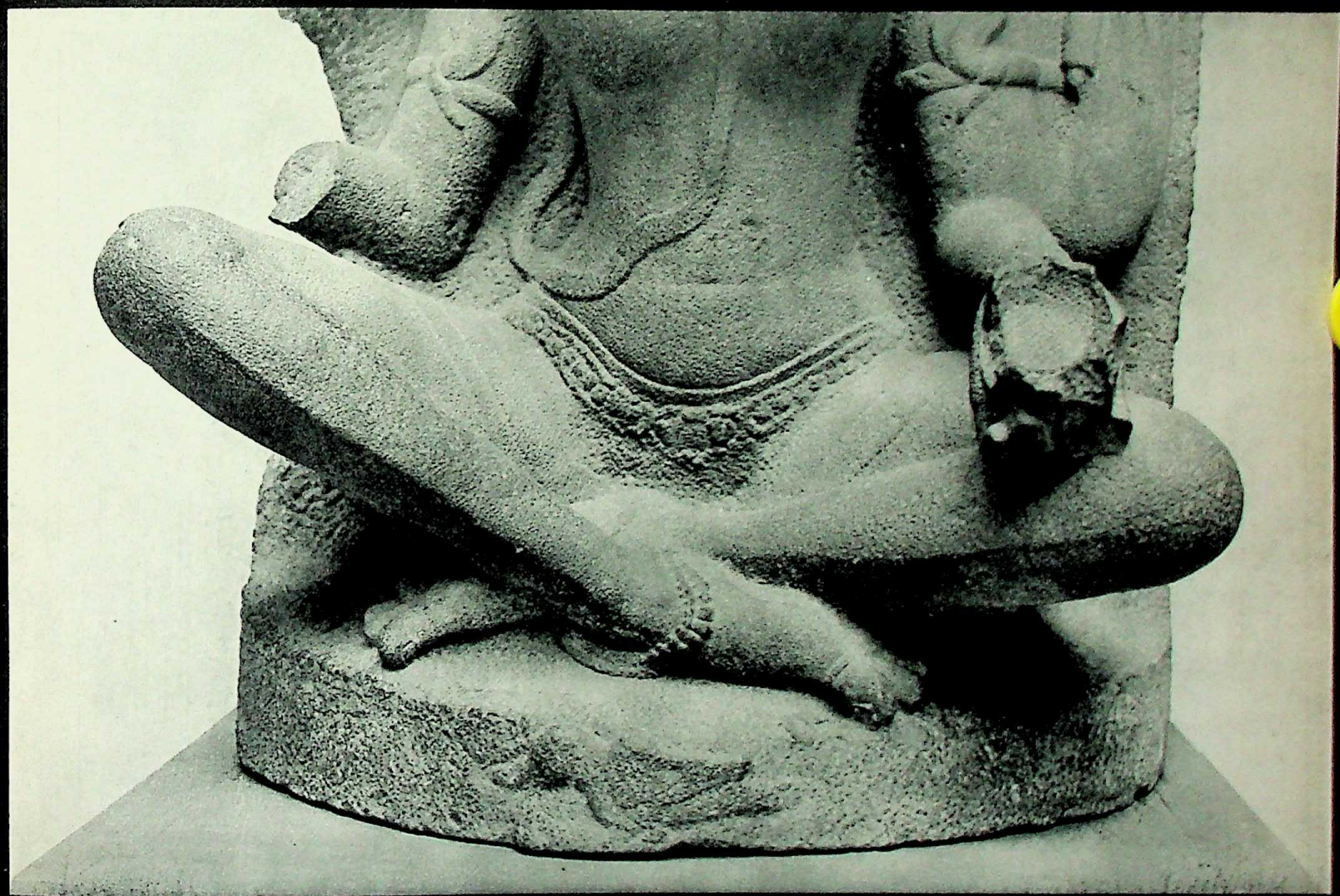


















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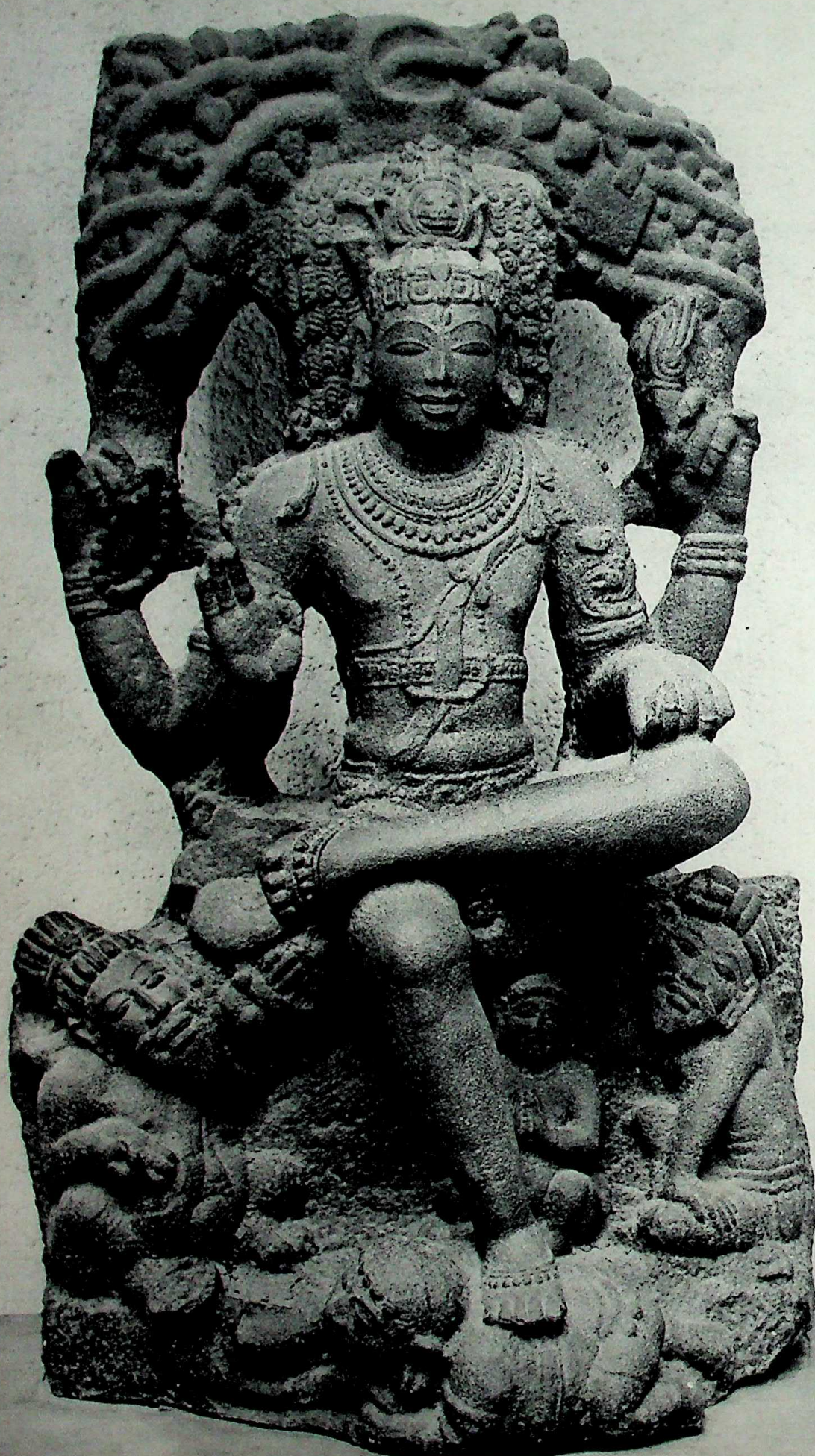


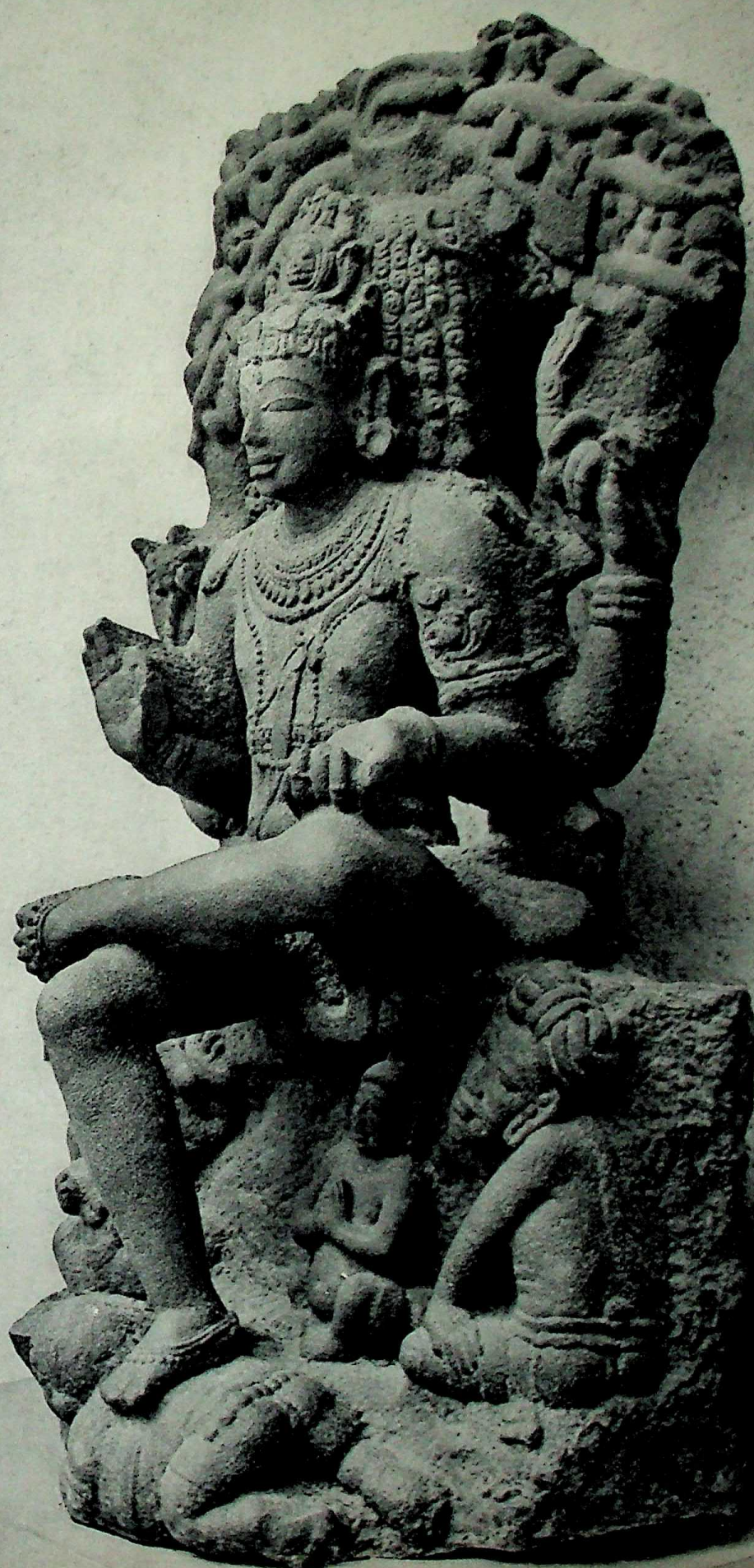












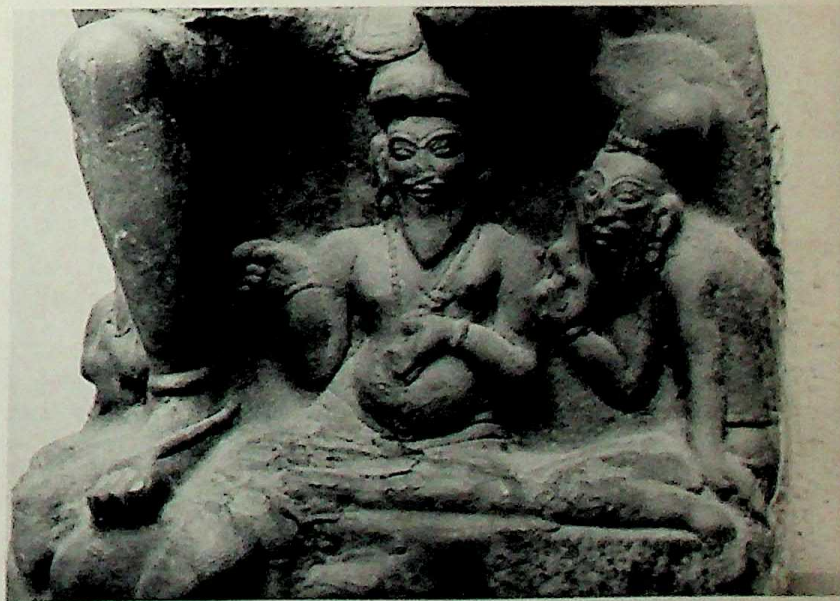








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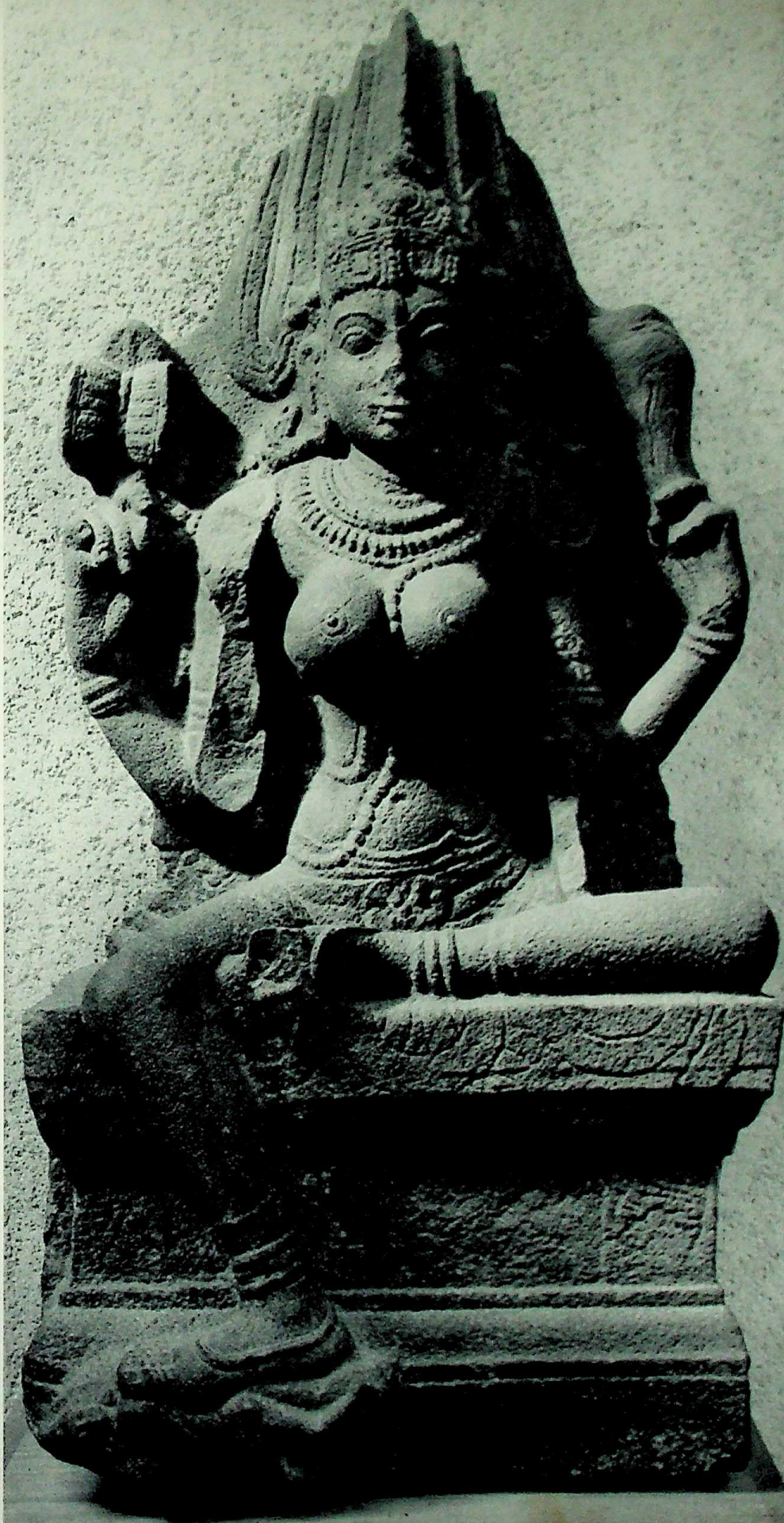
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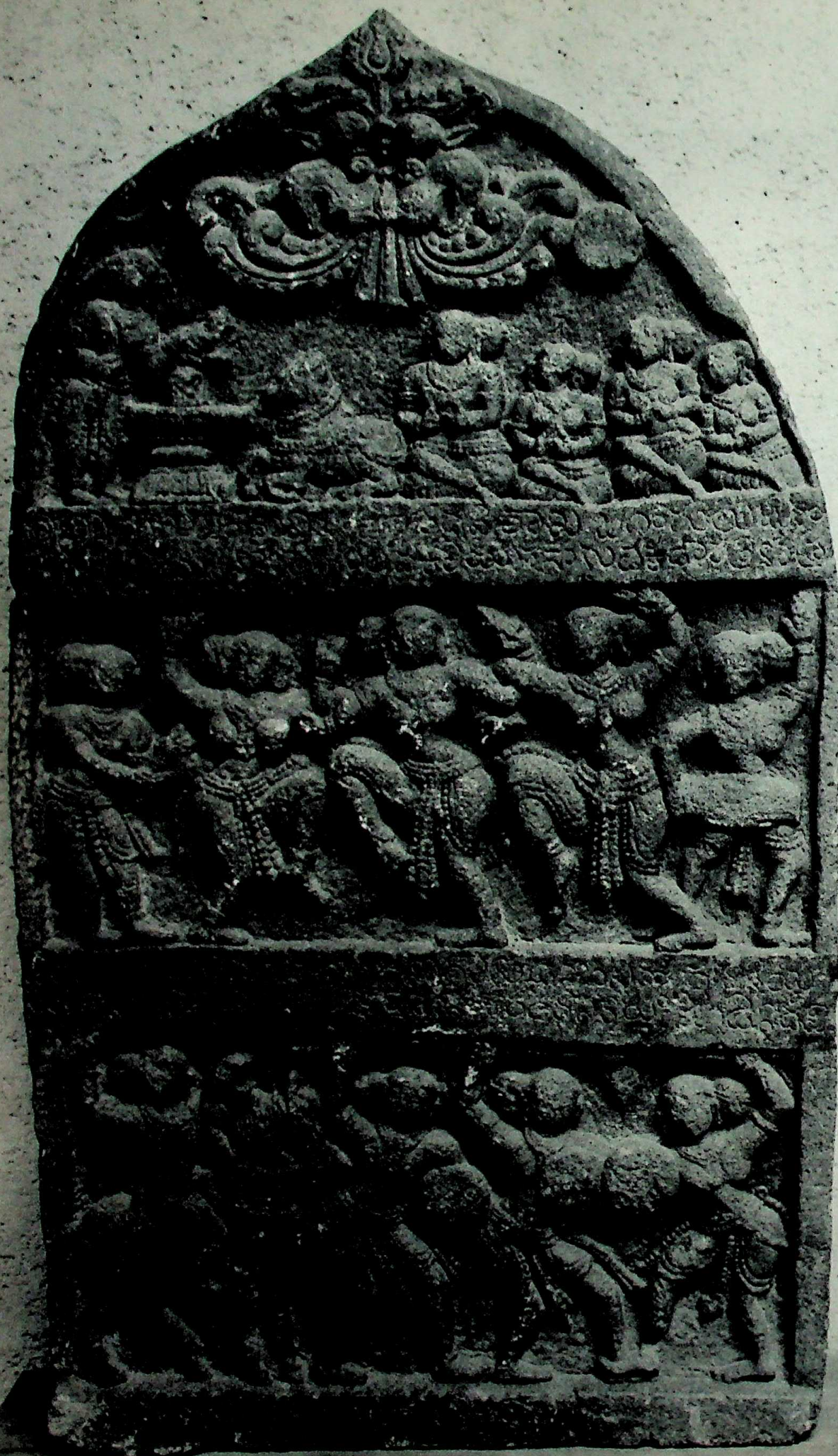


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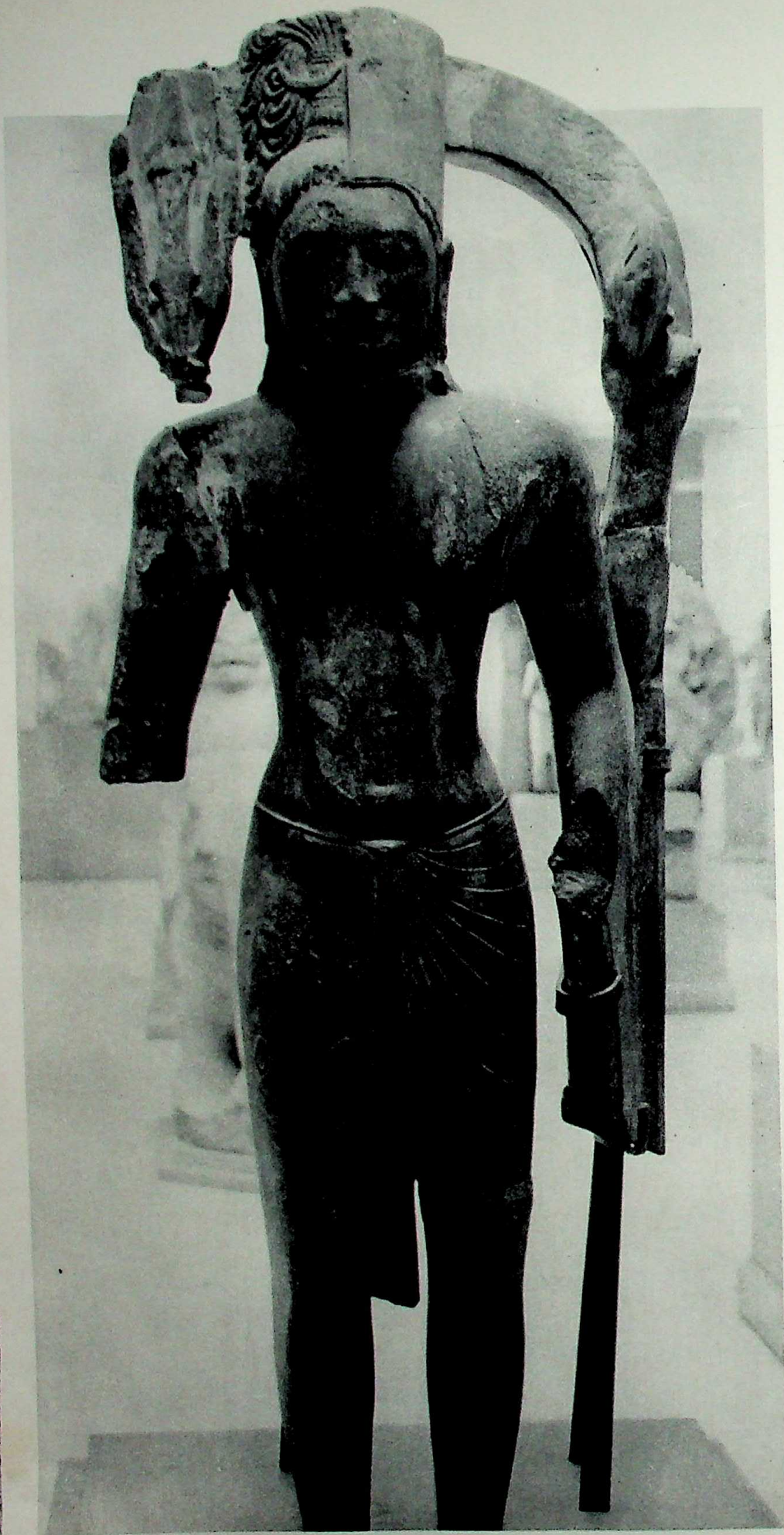


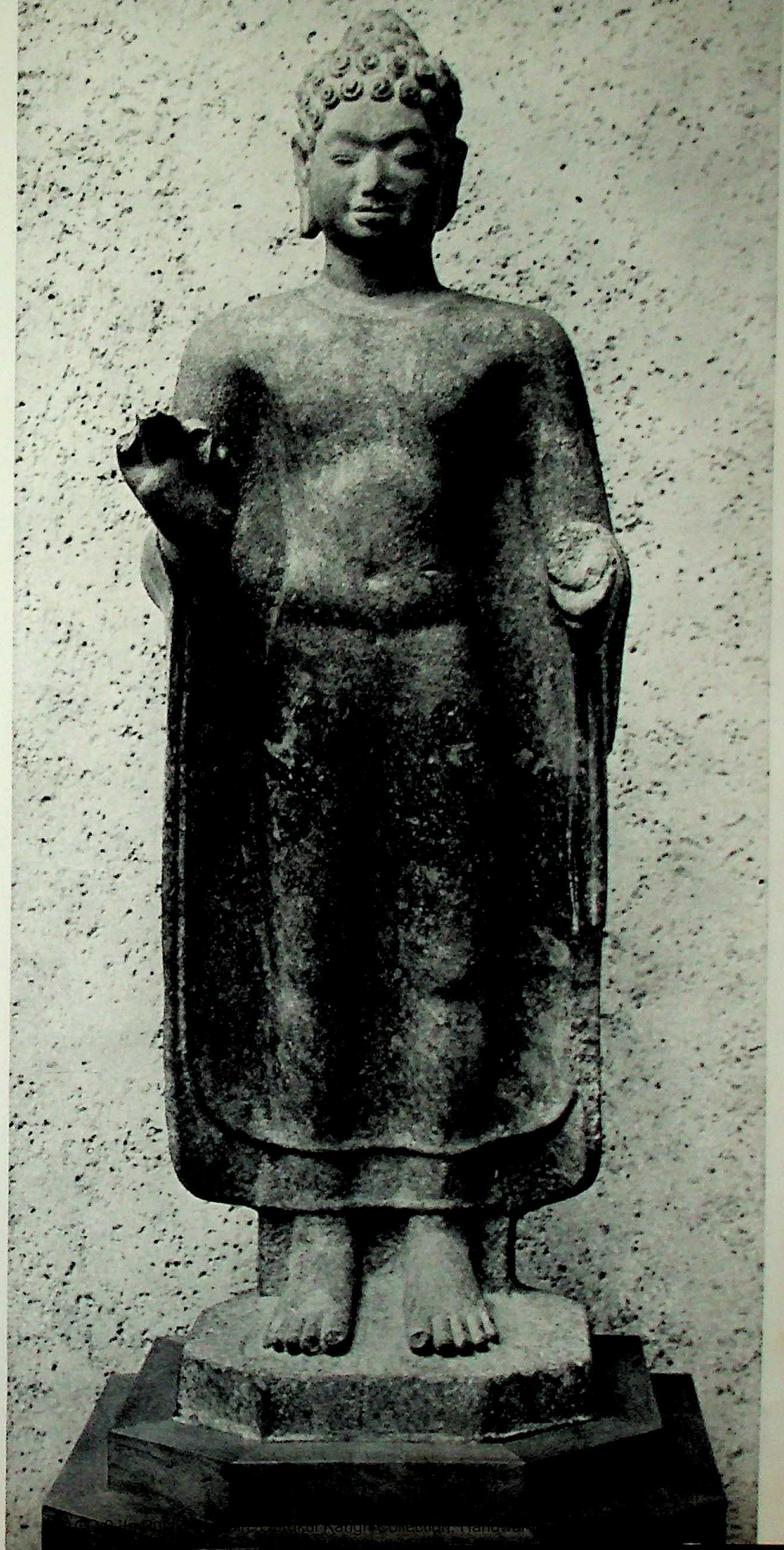






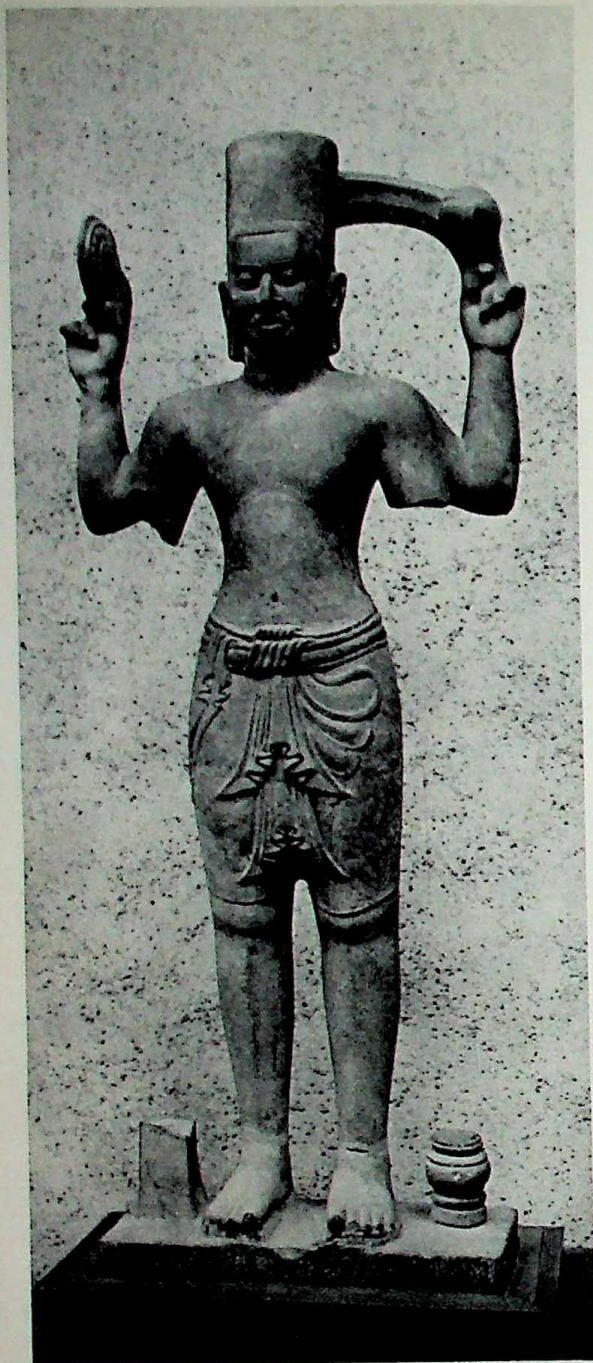












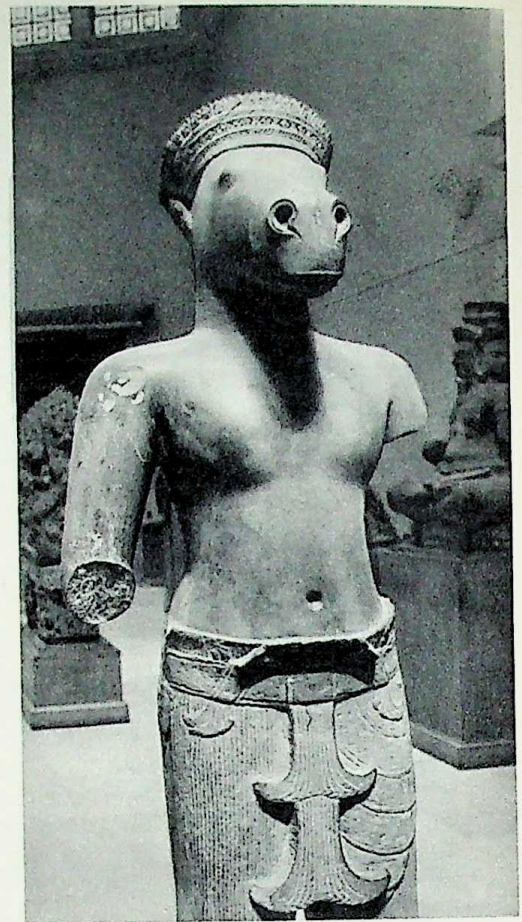
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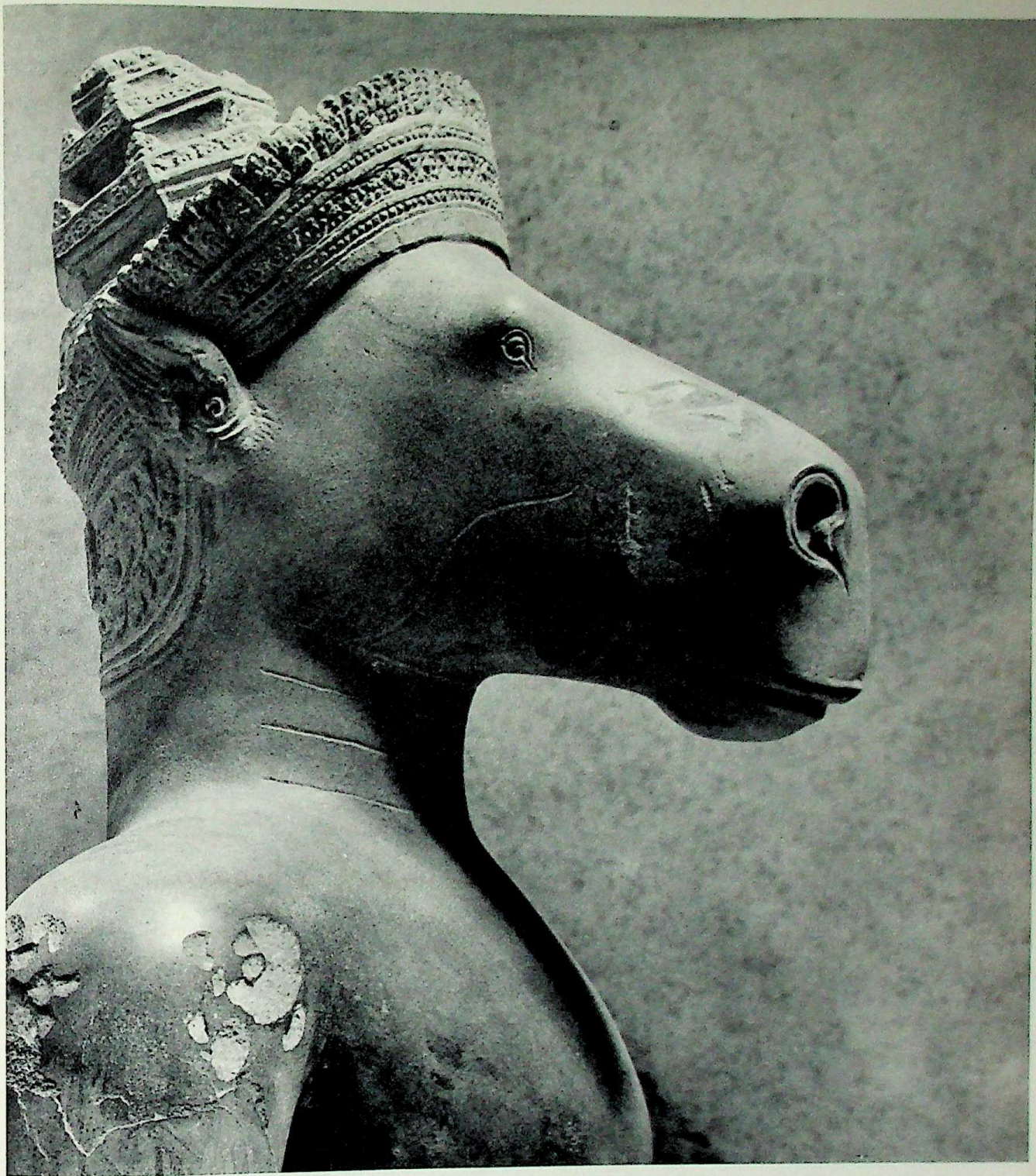
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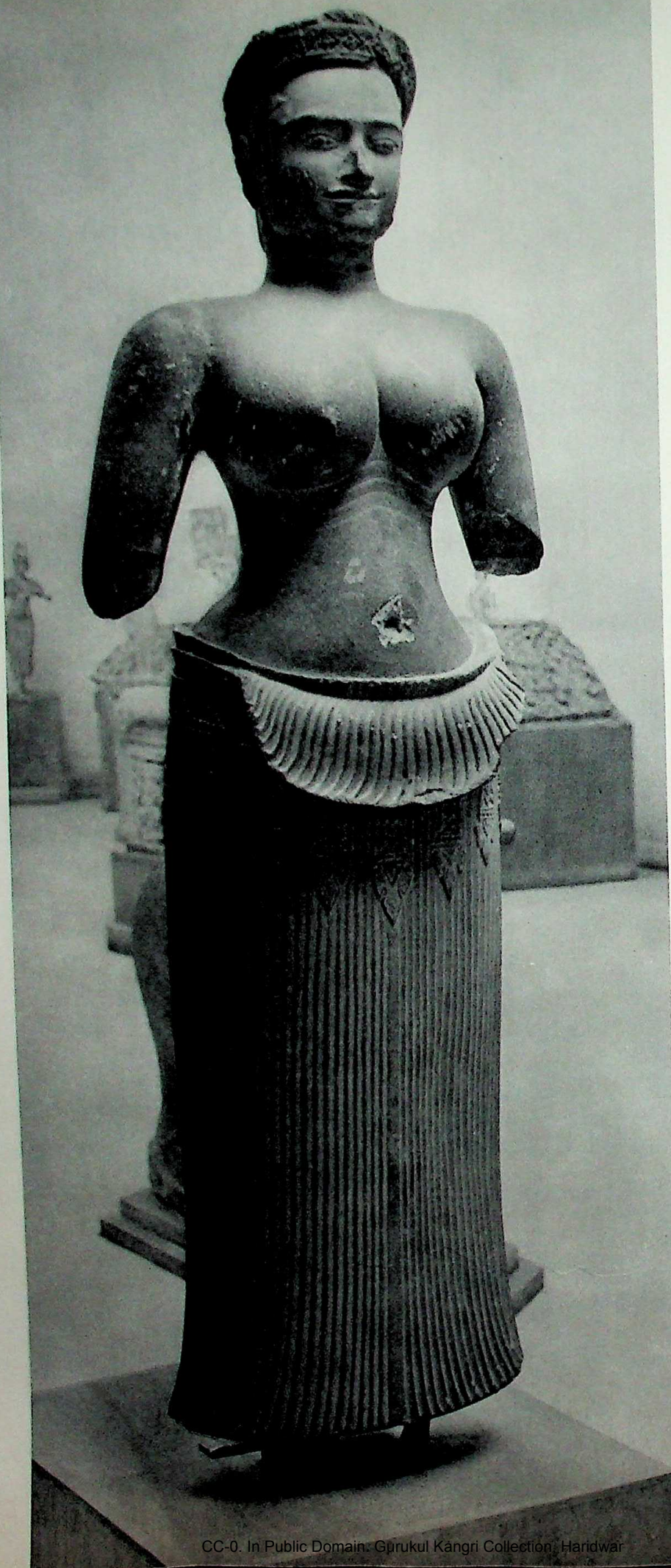


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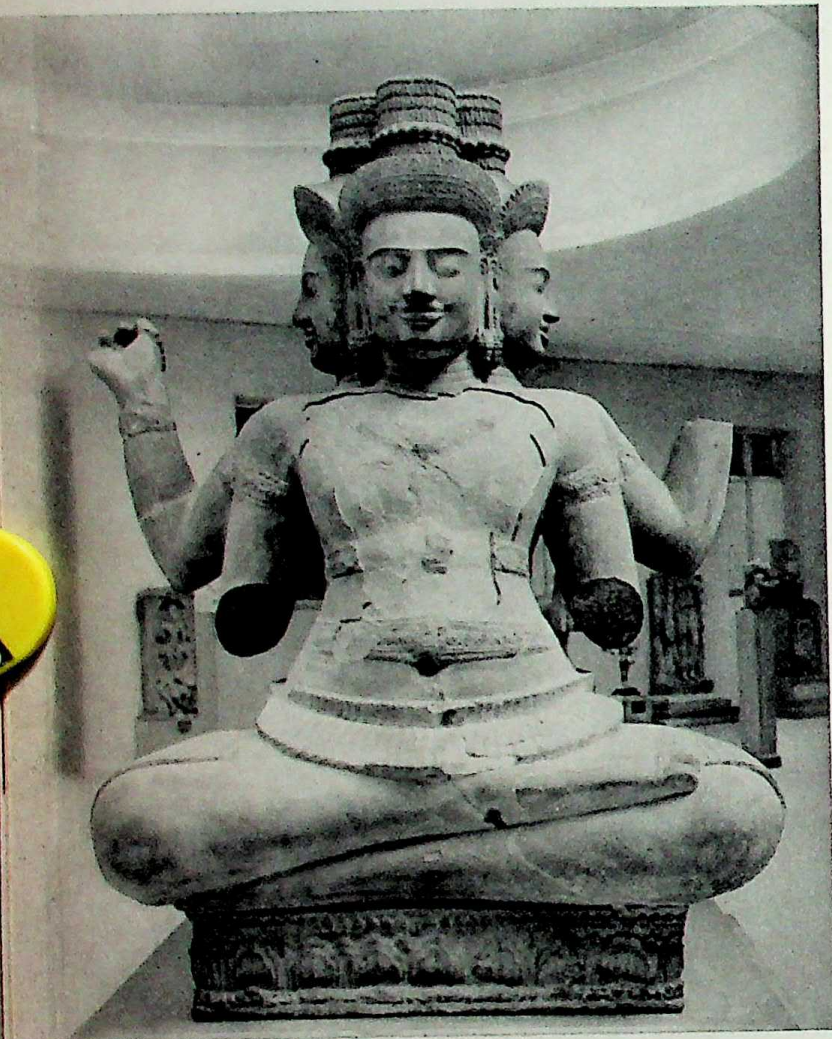


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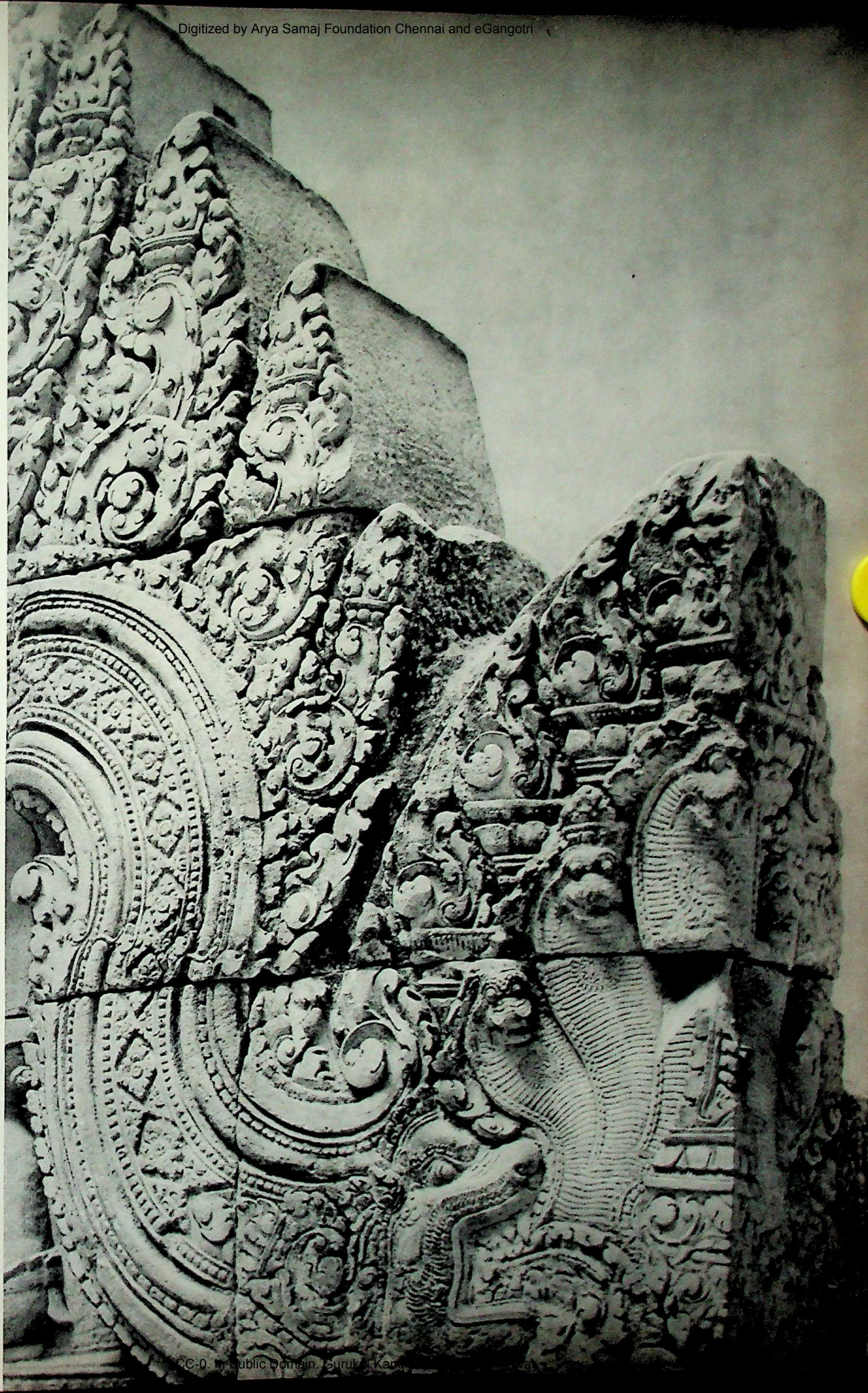


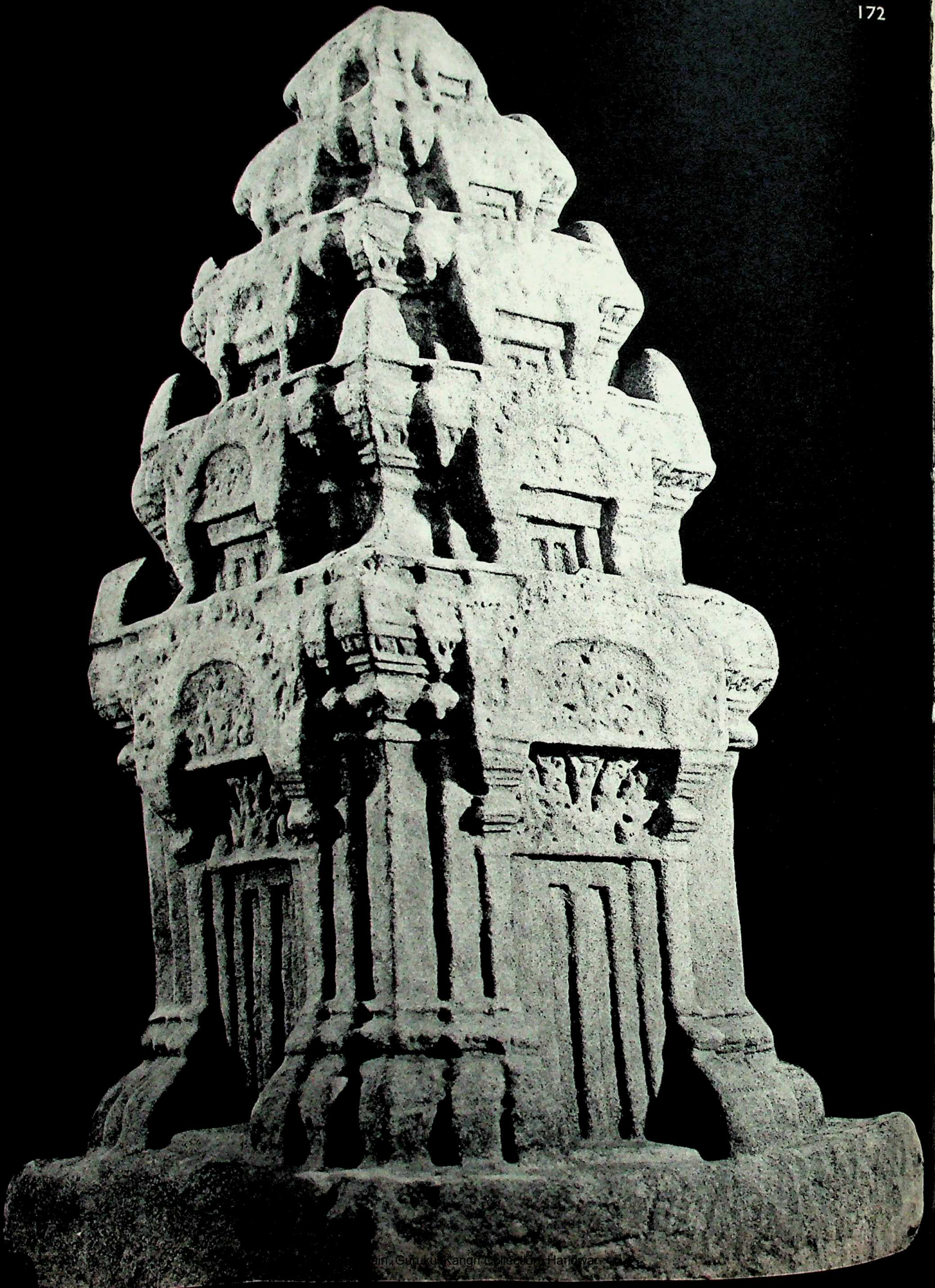






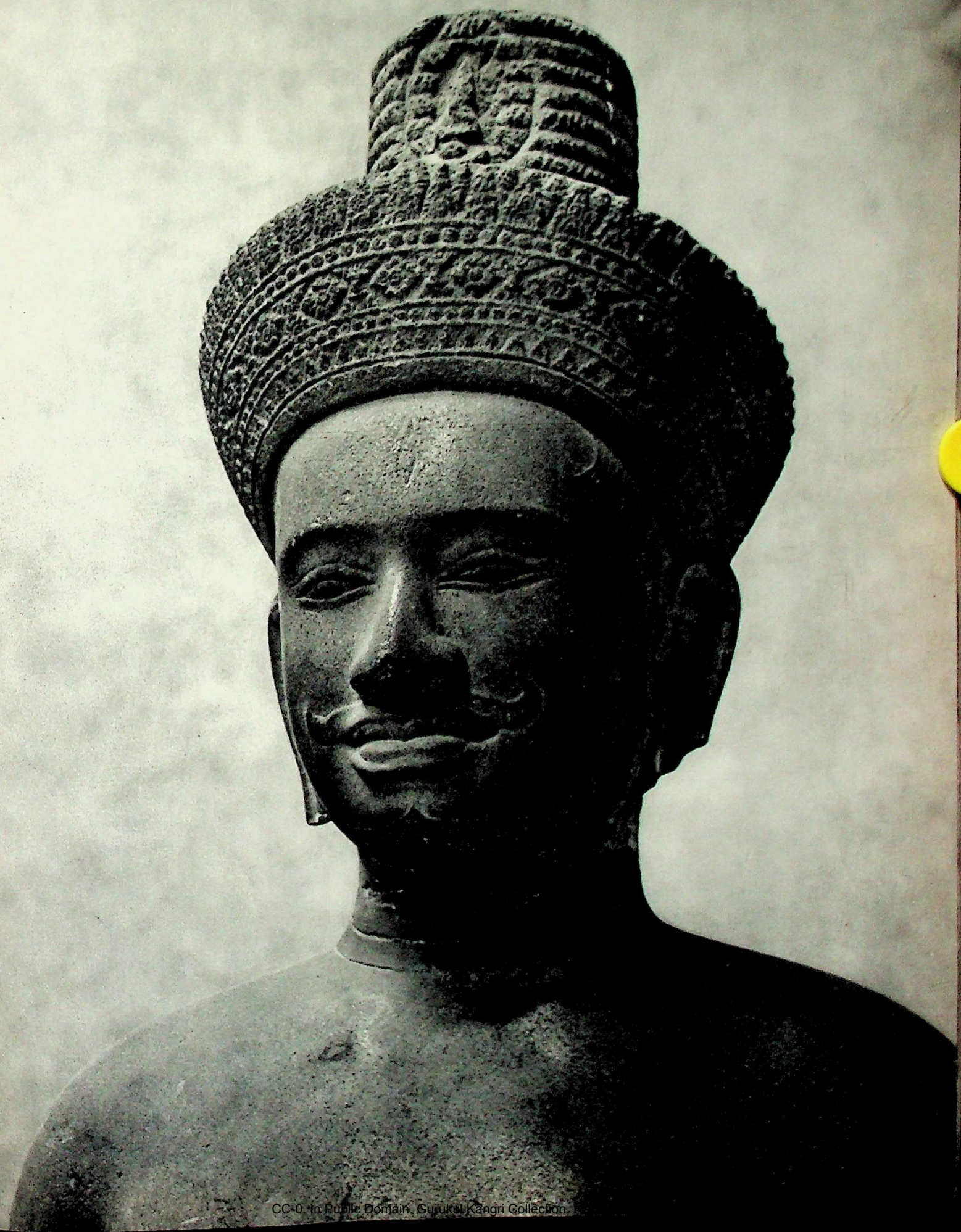








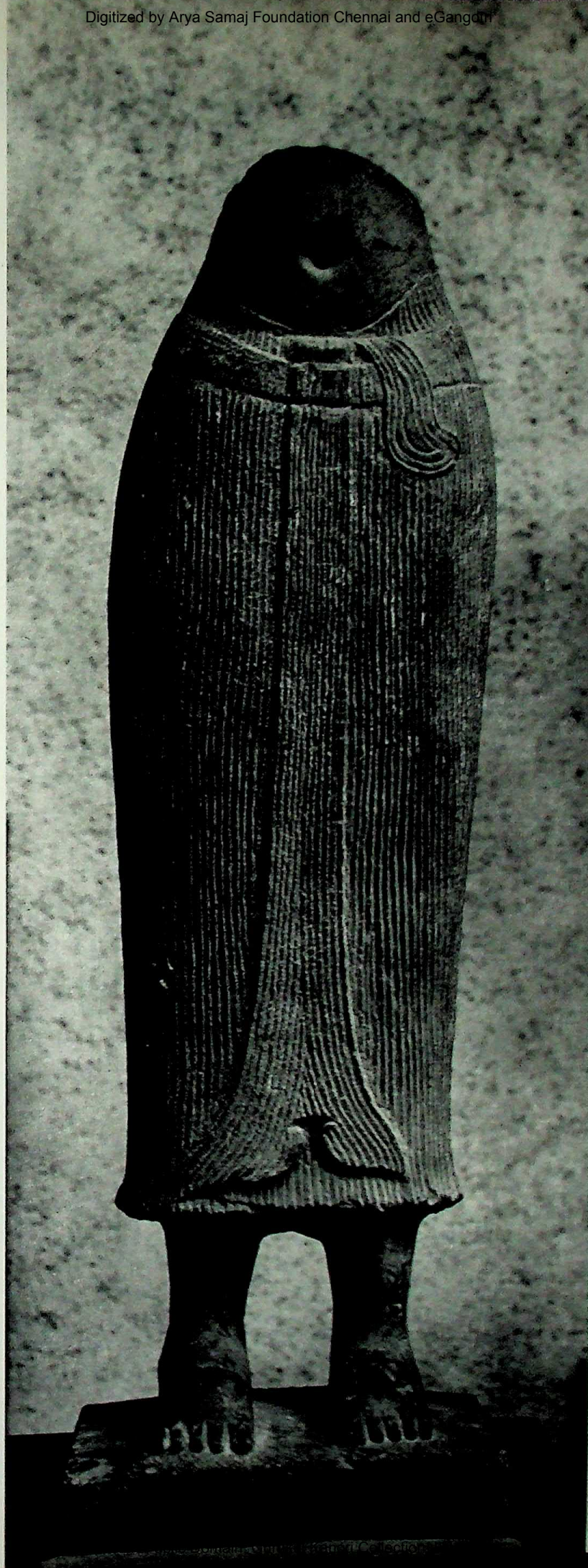




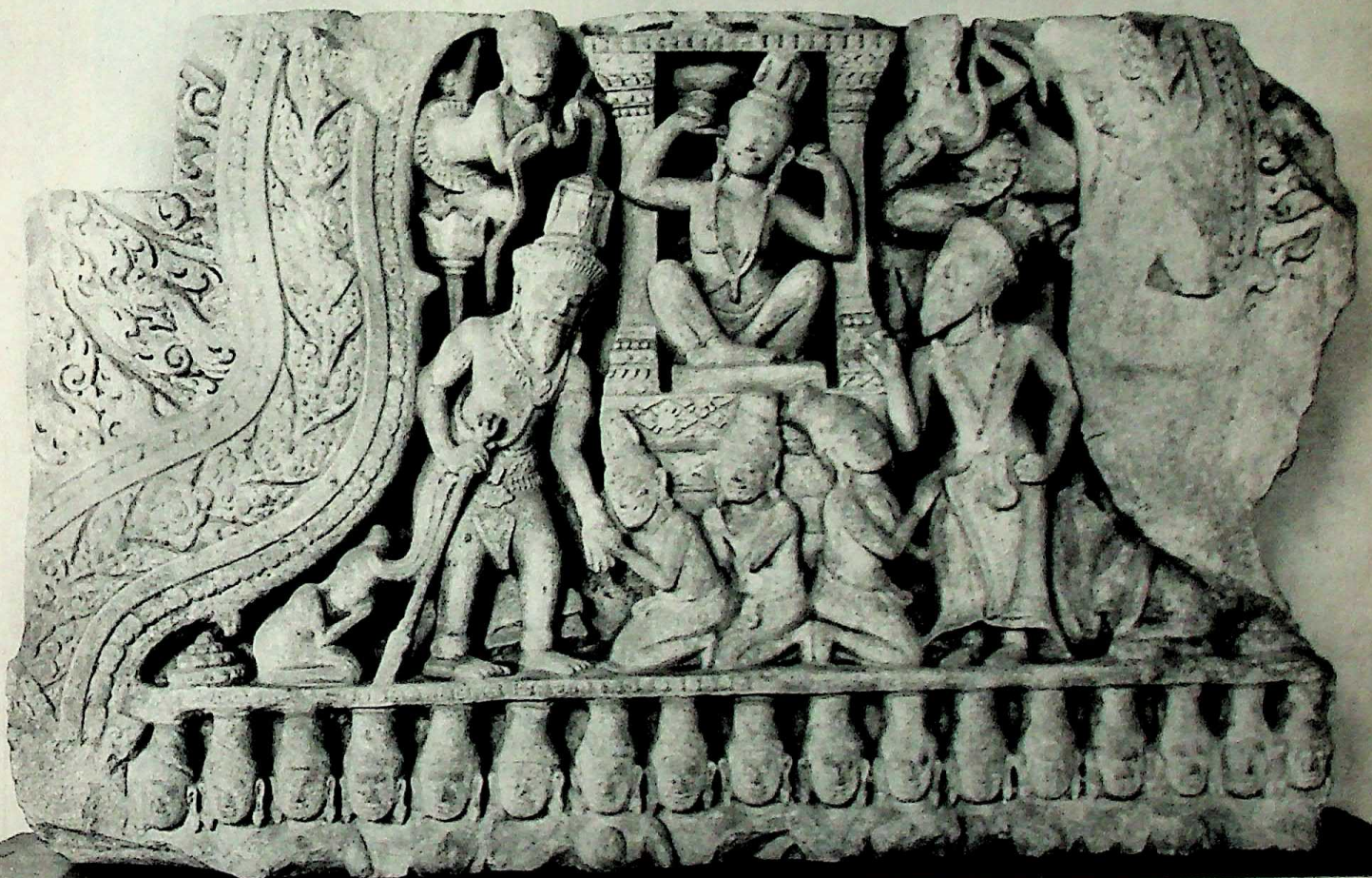












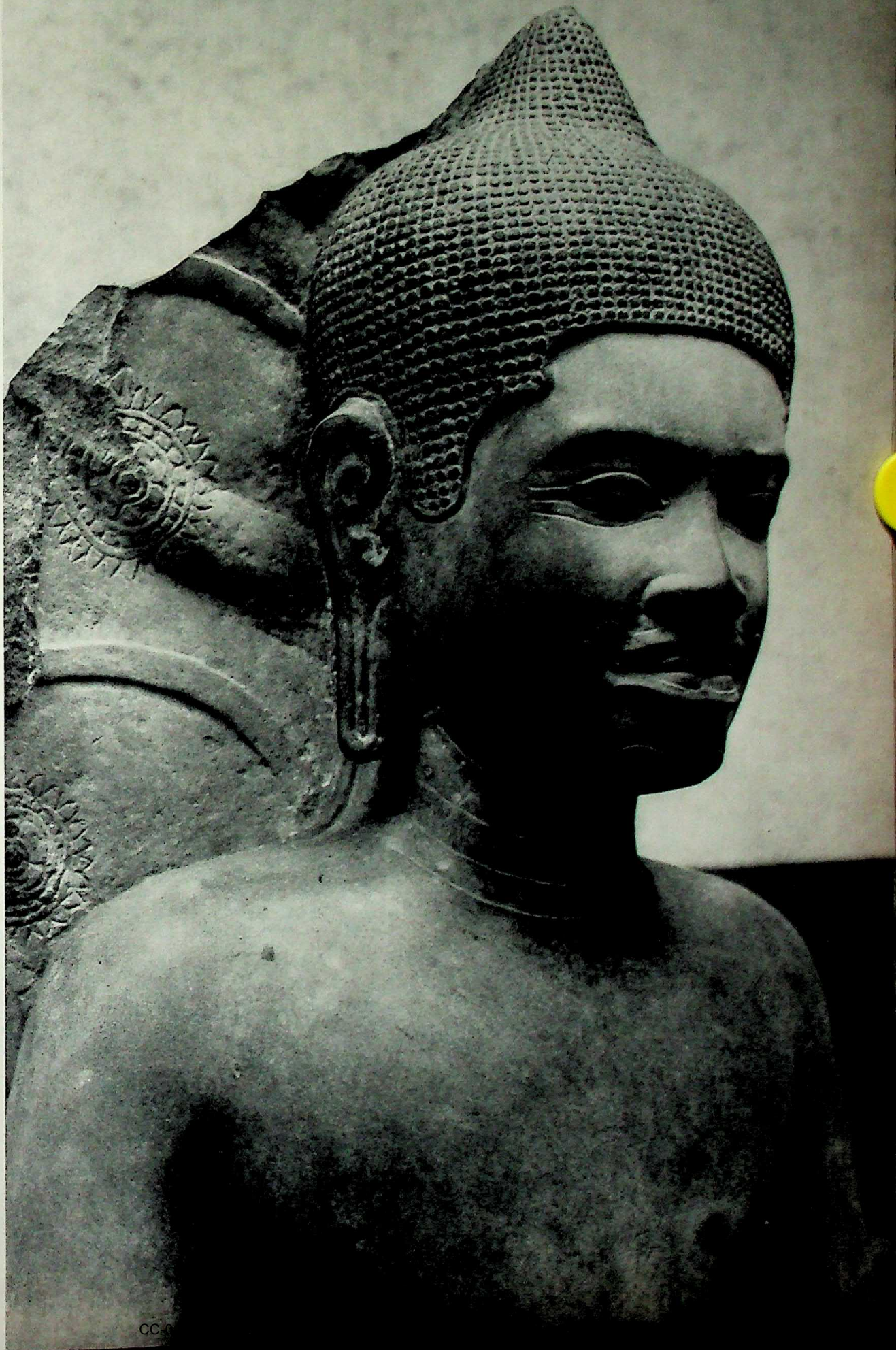














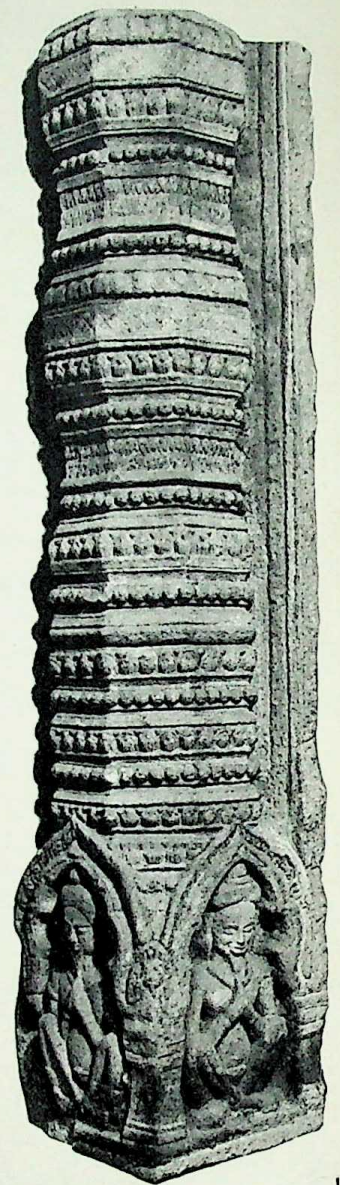




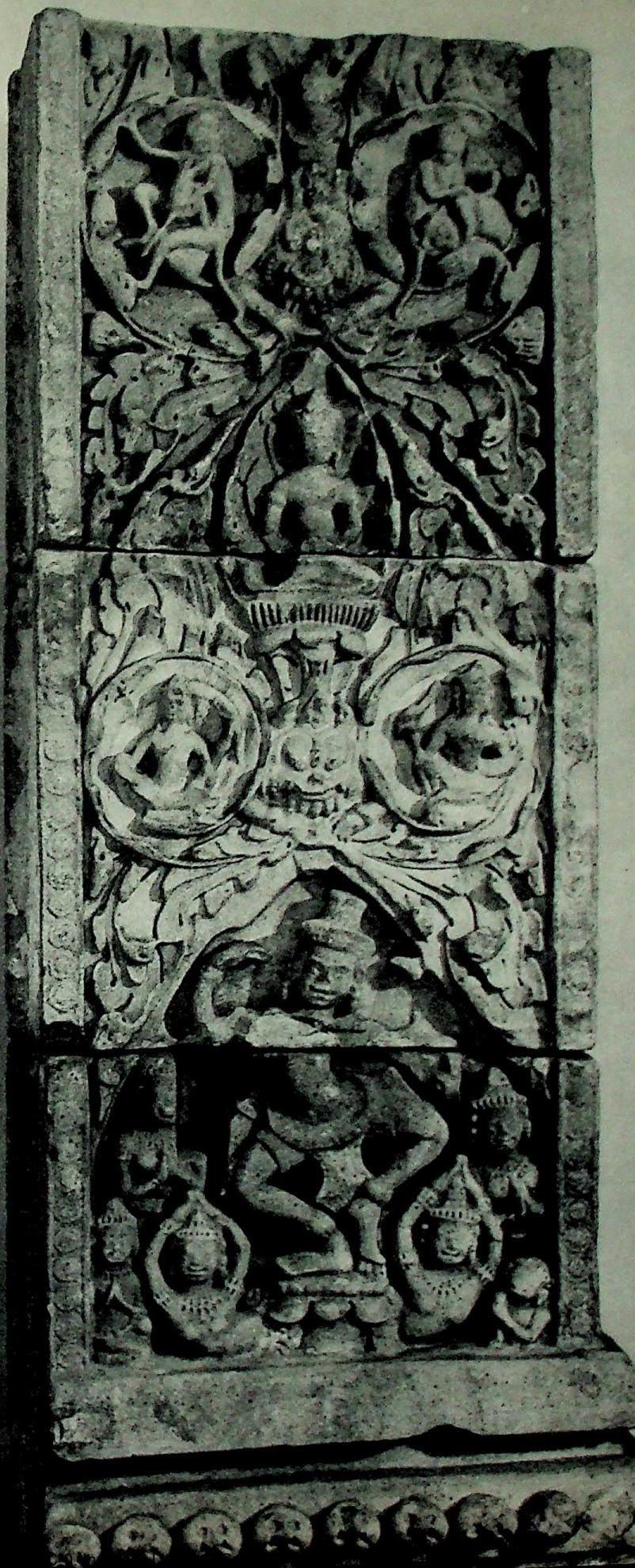




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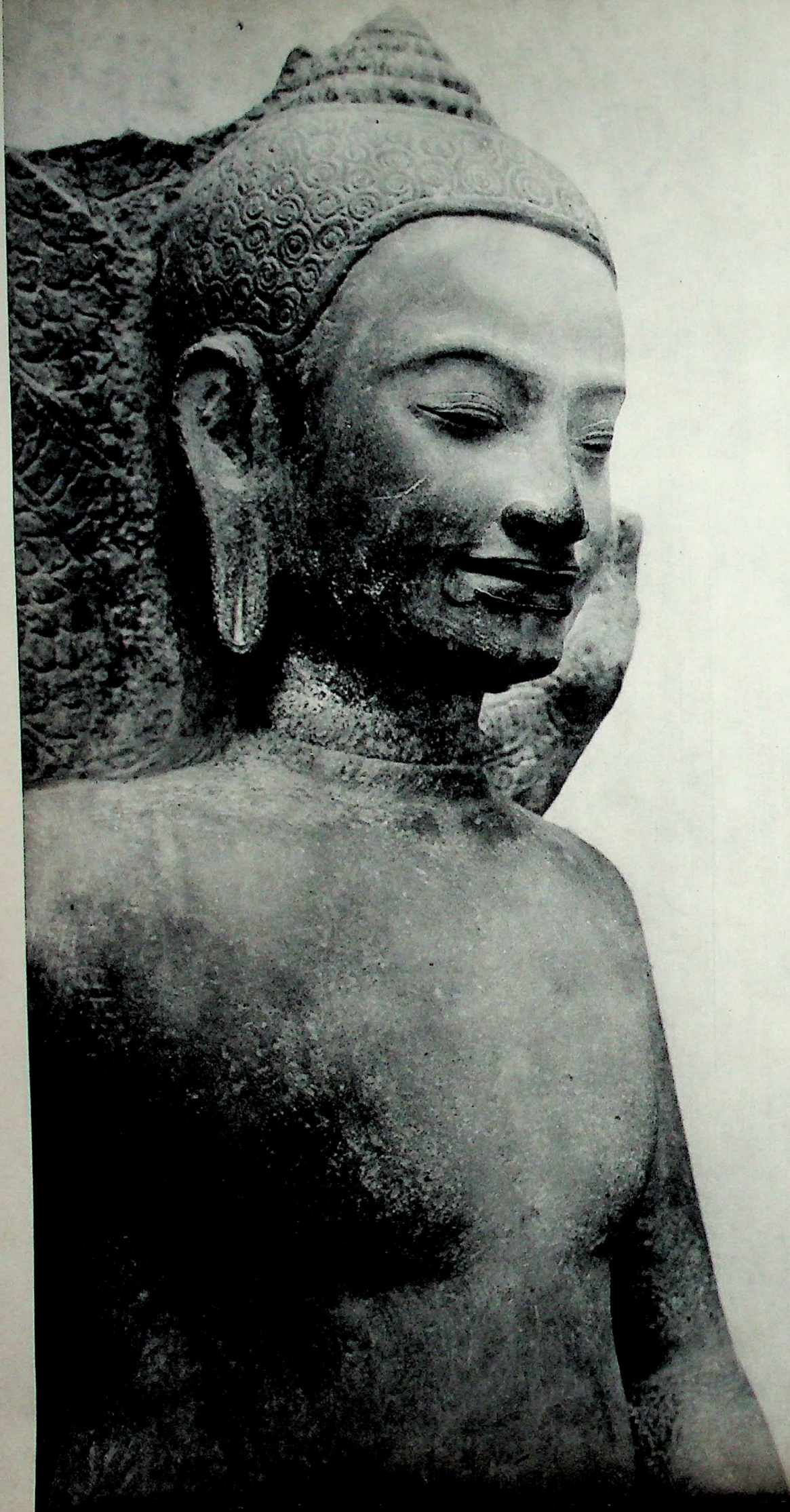


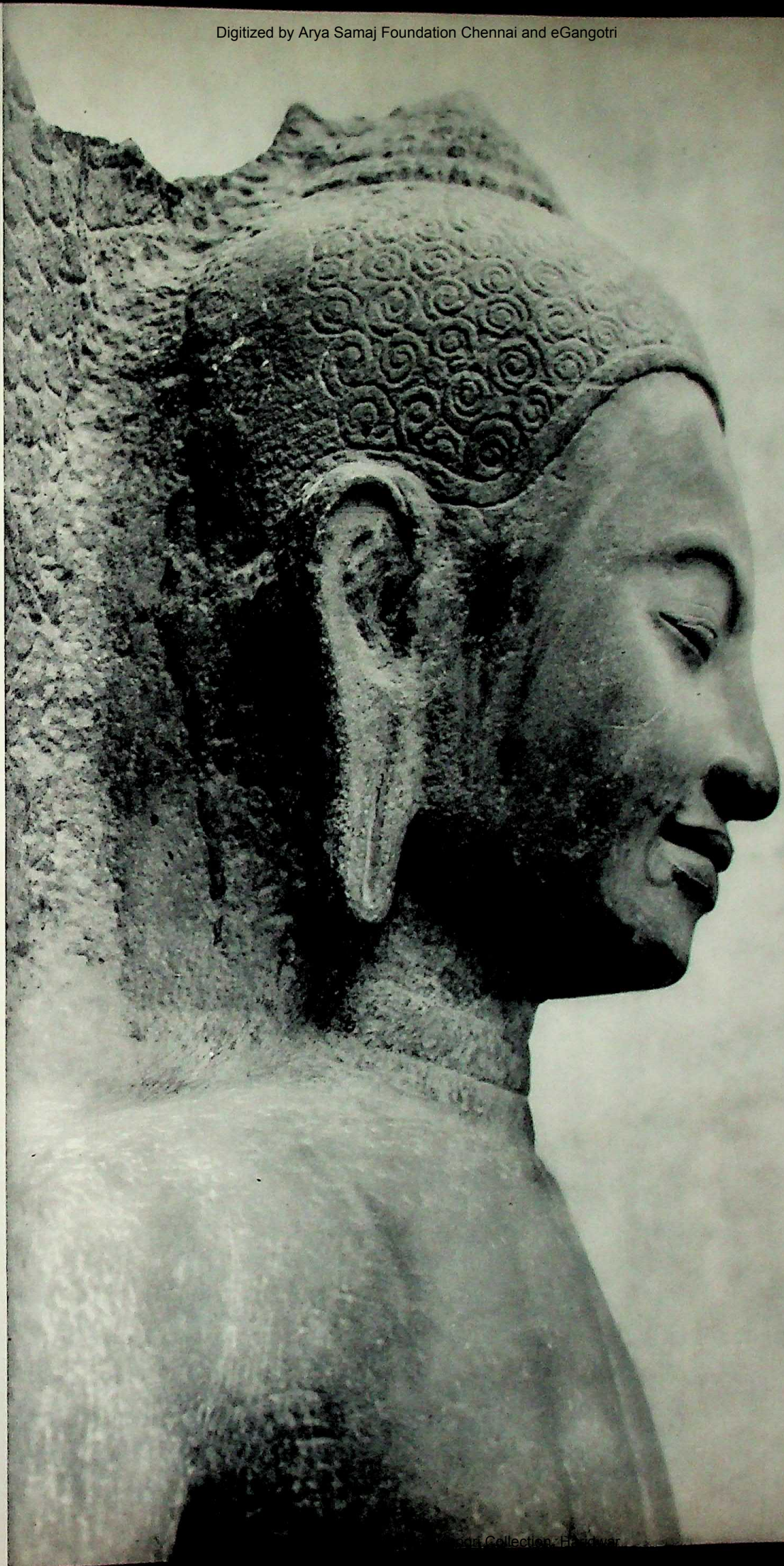


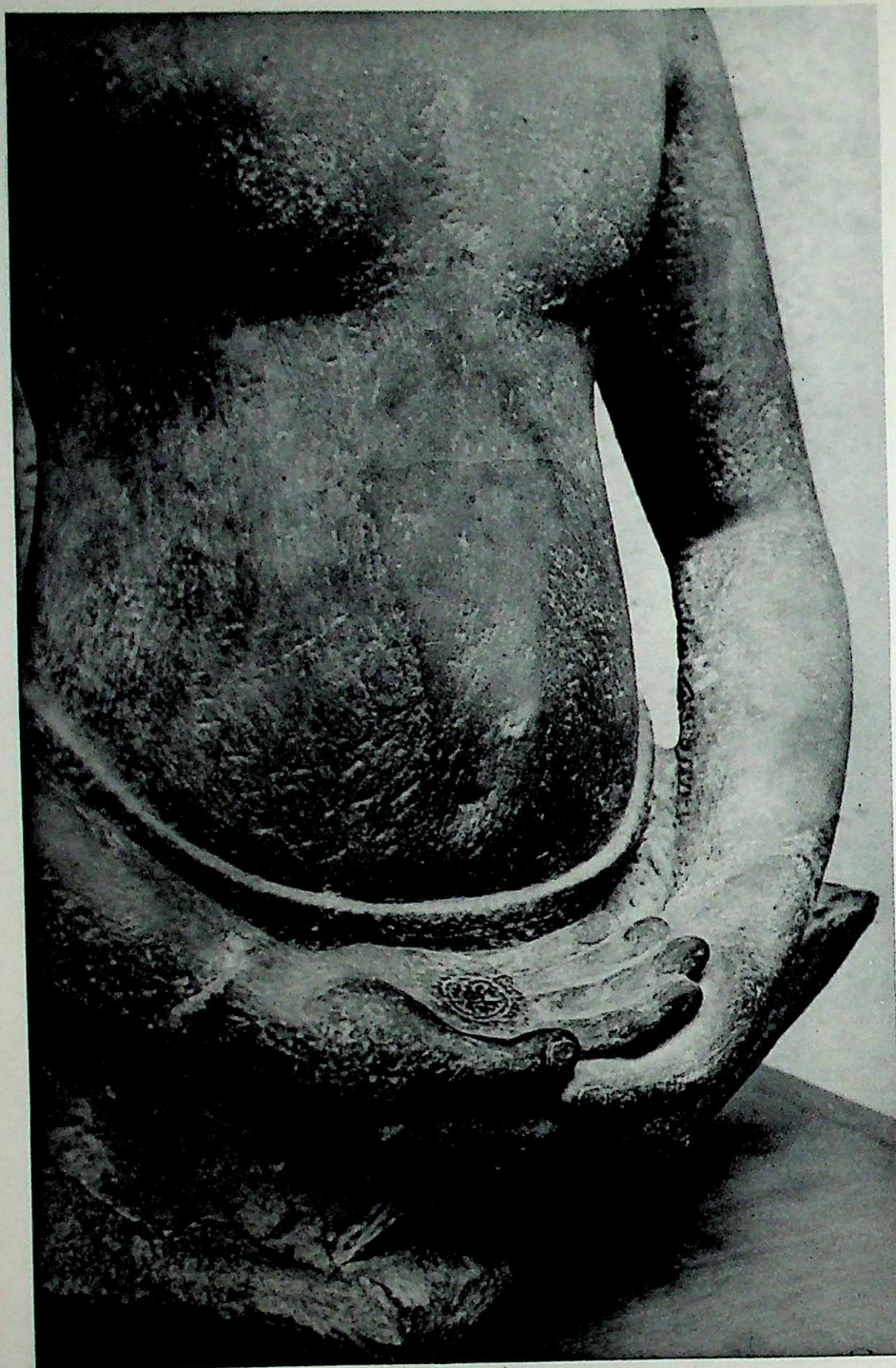


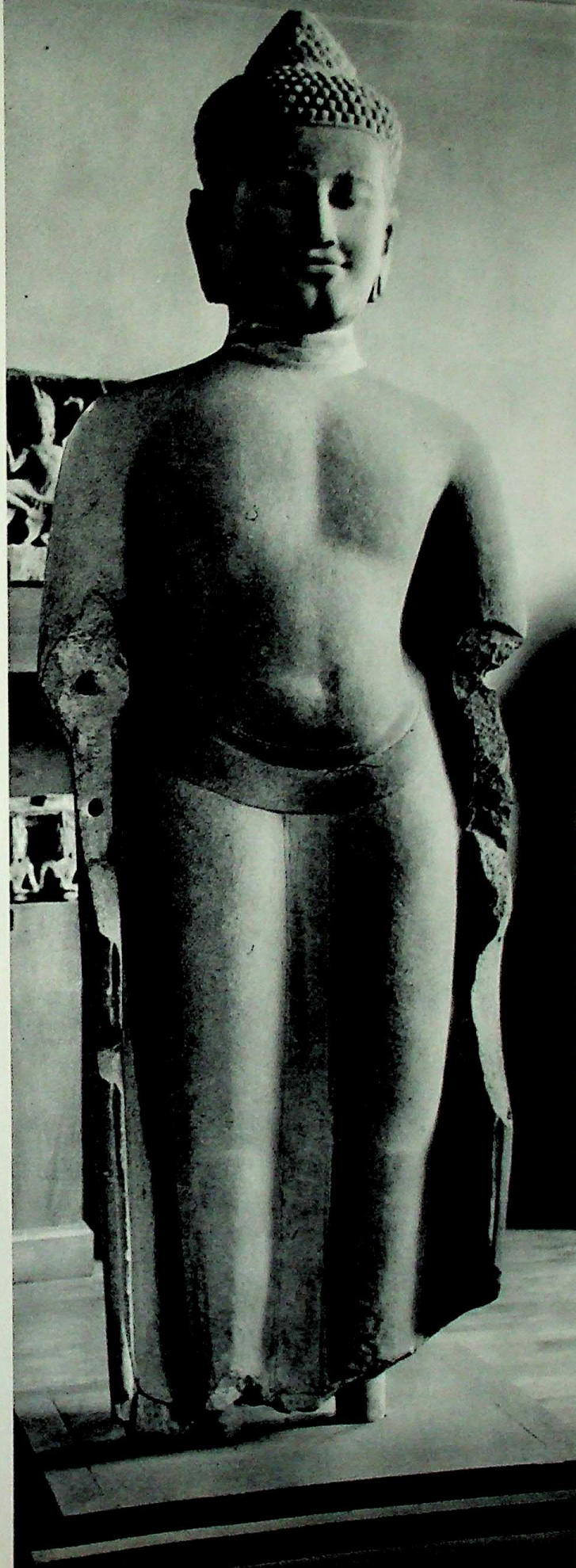


















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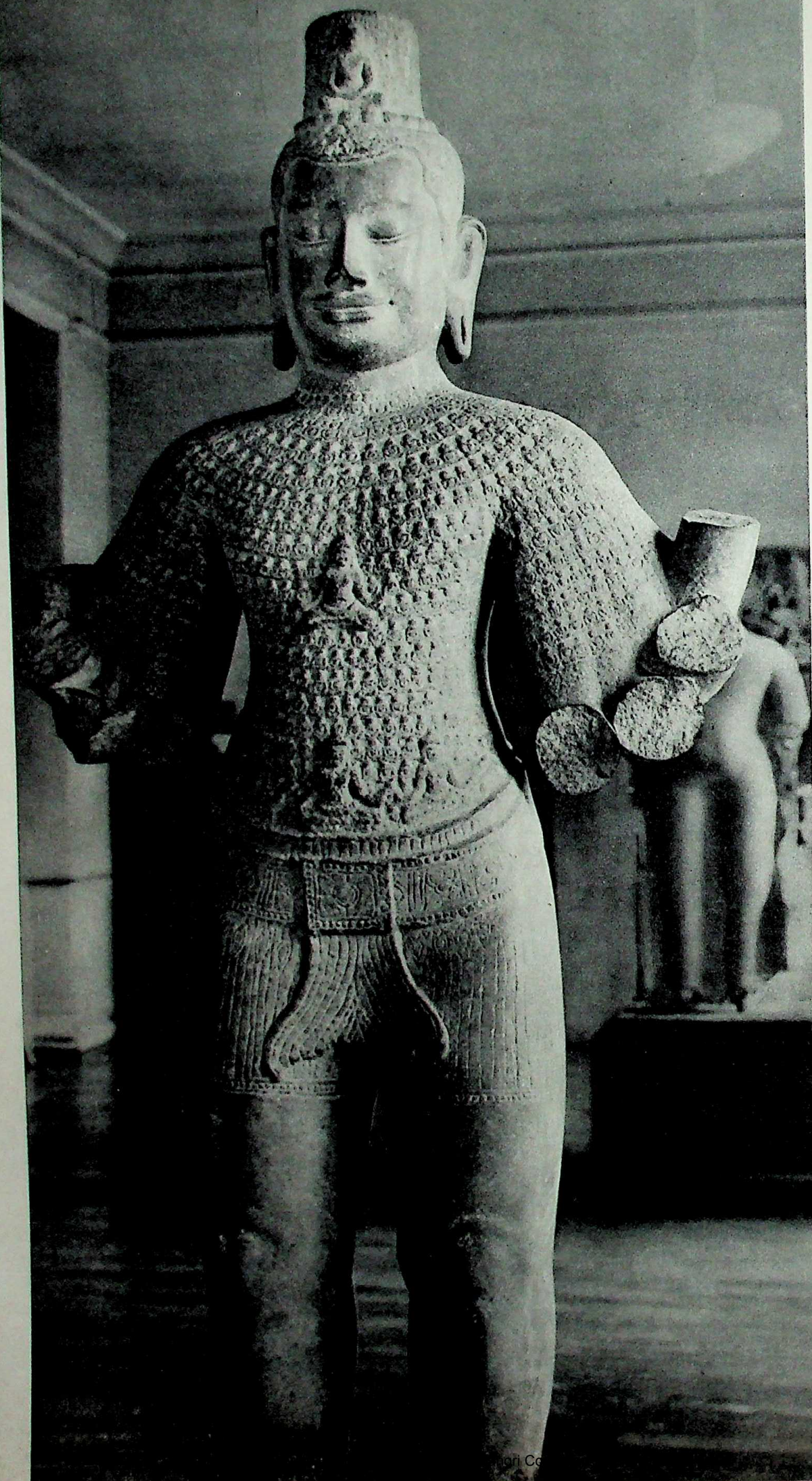






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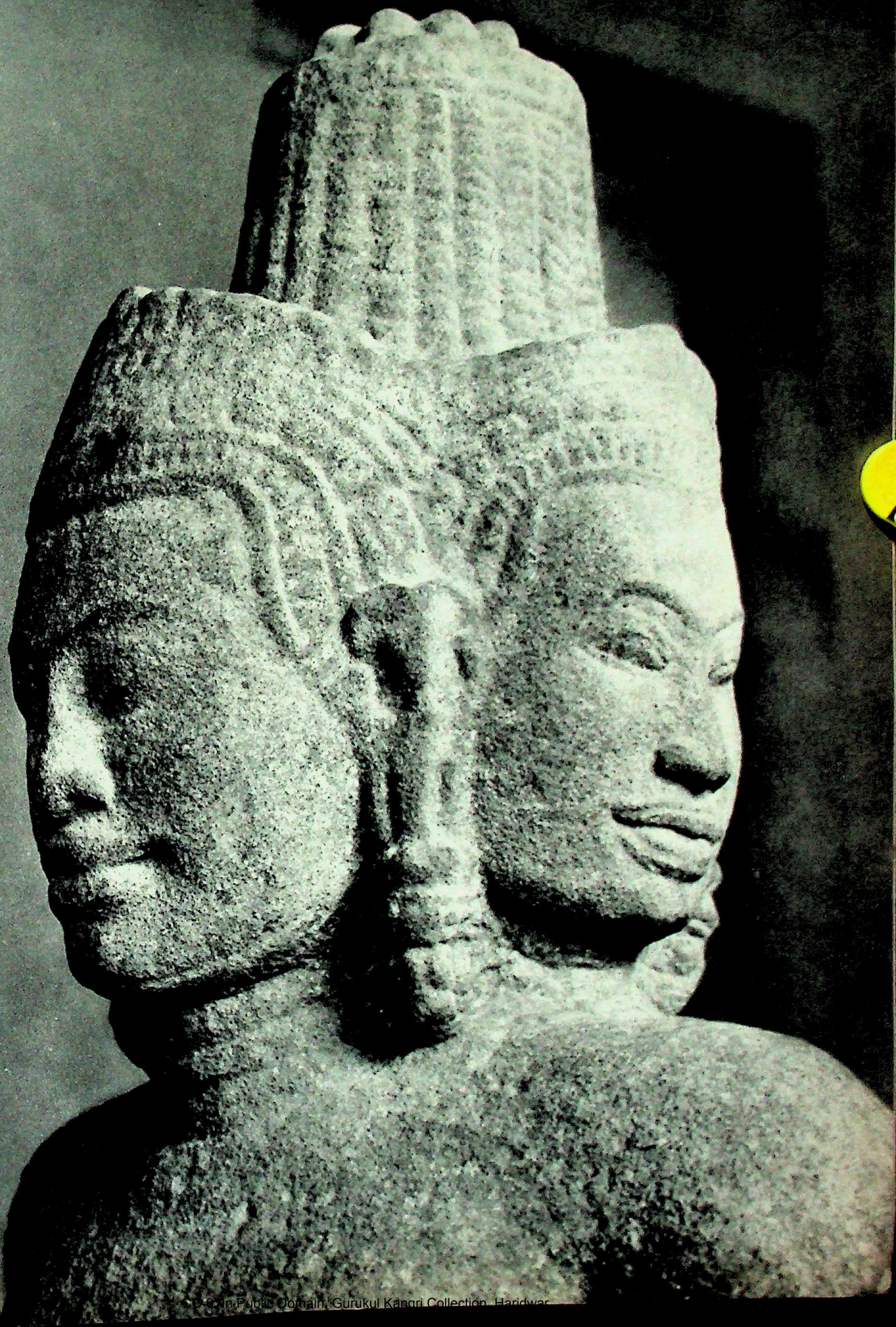


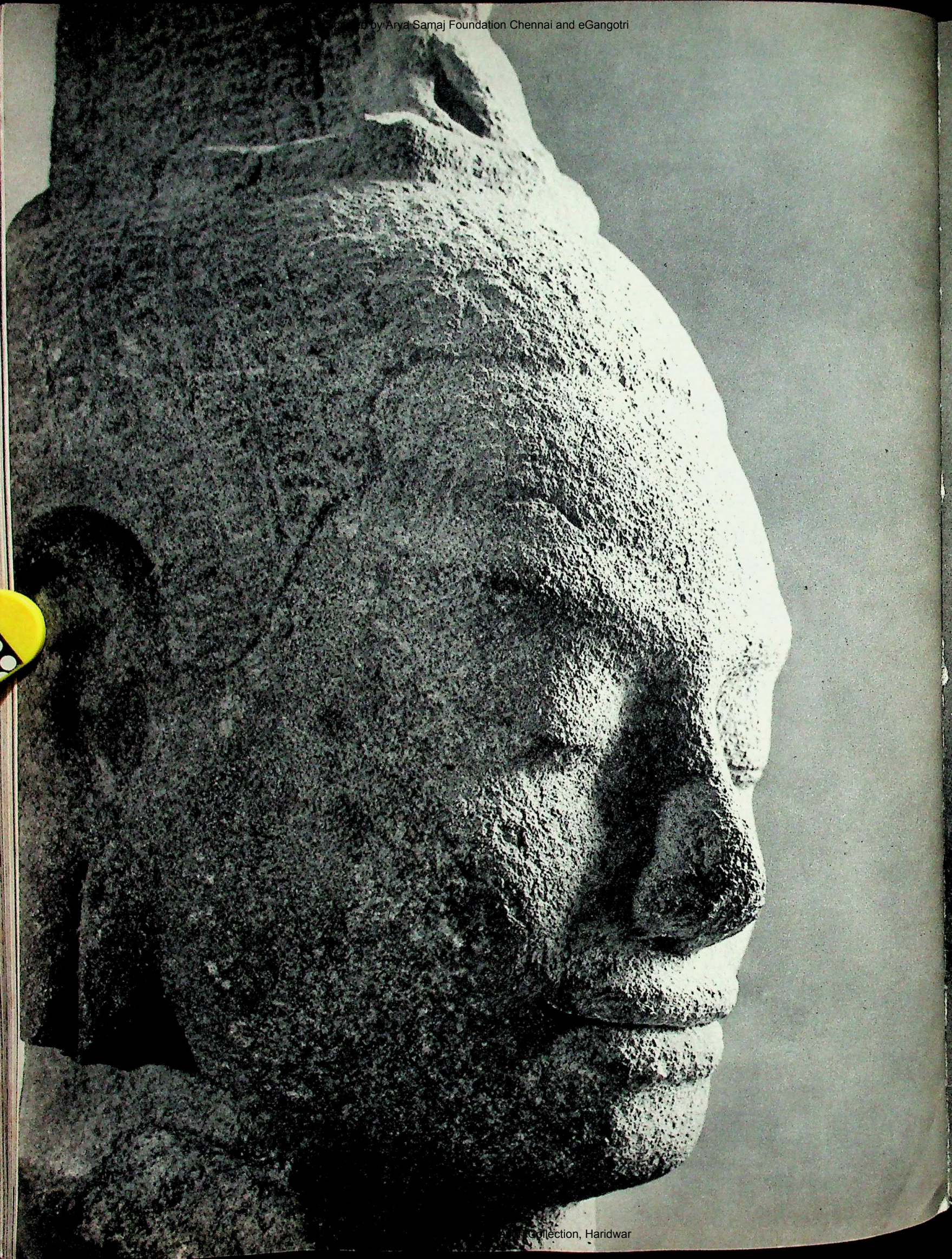


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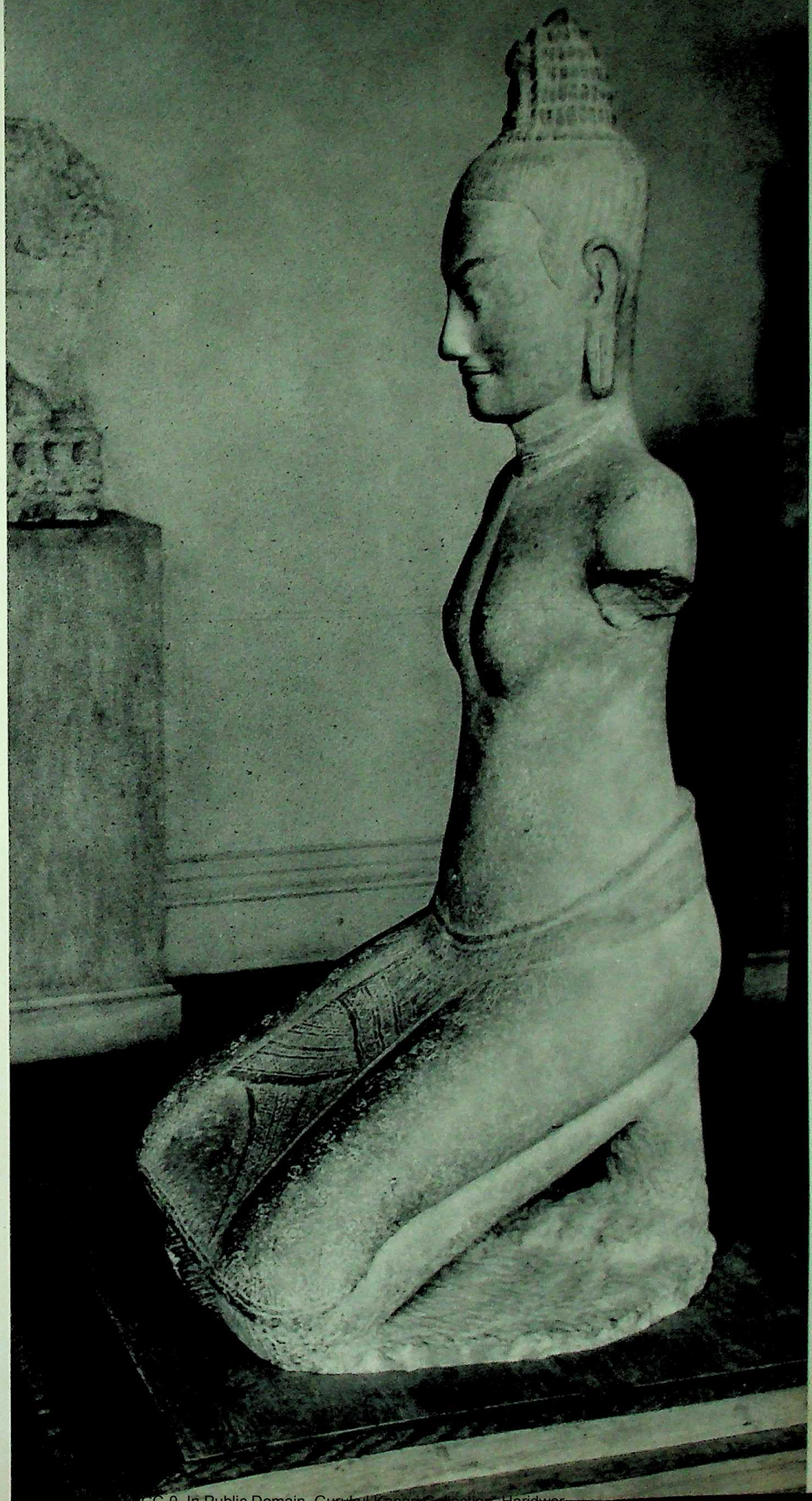


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urukul Kangri Collection, Haridwar

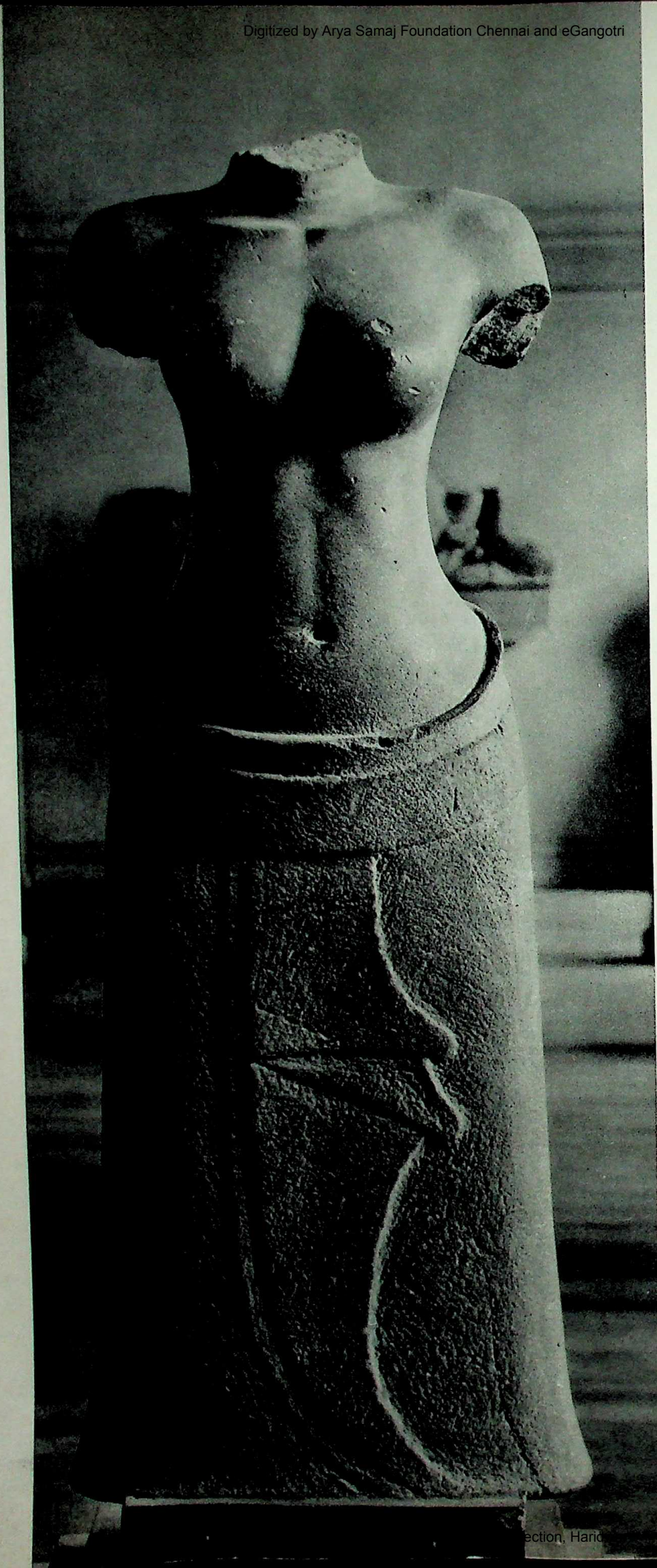


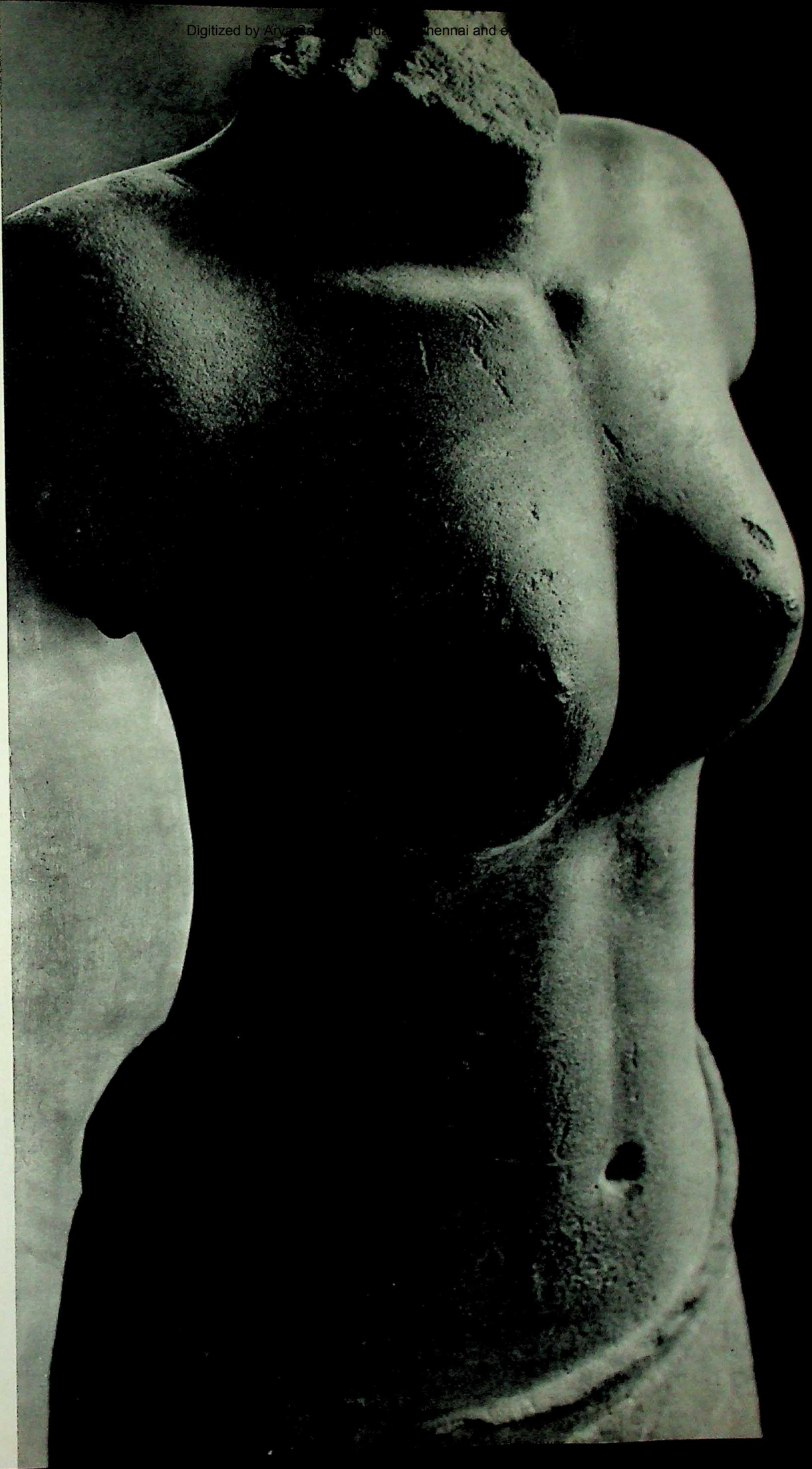
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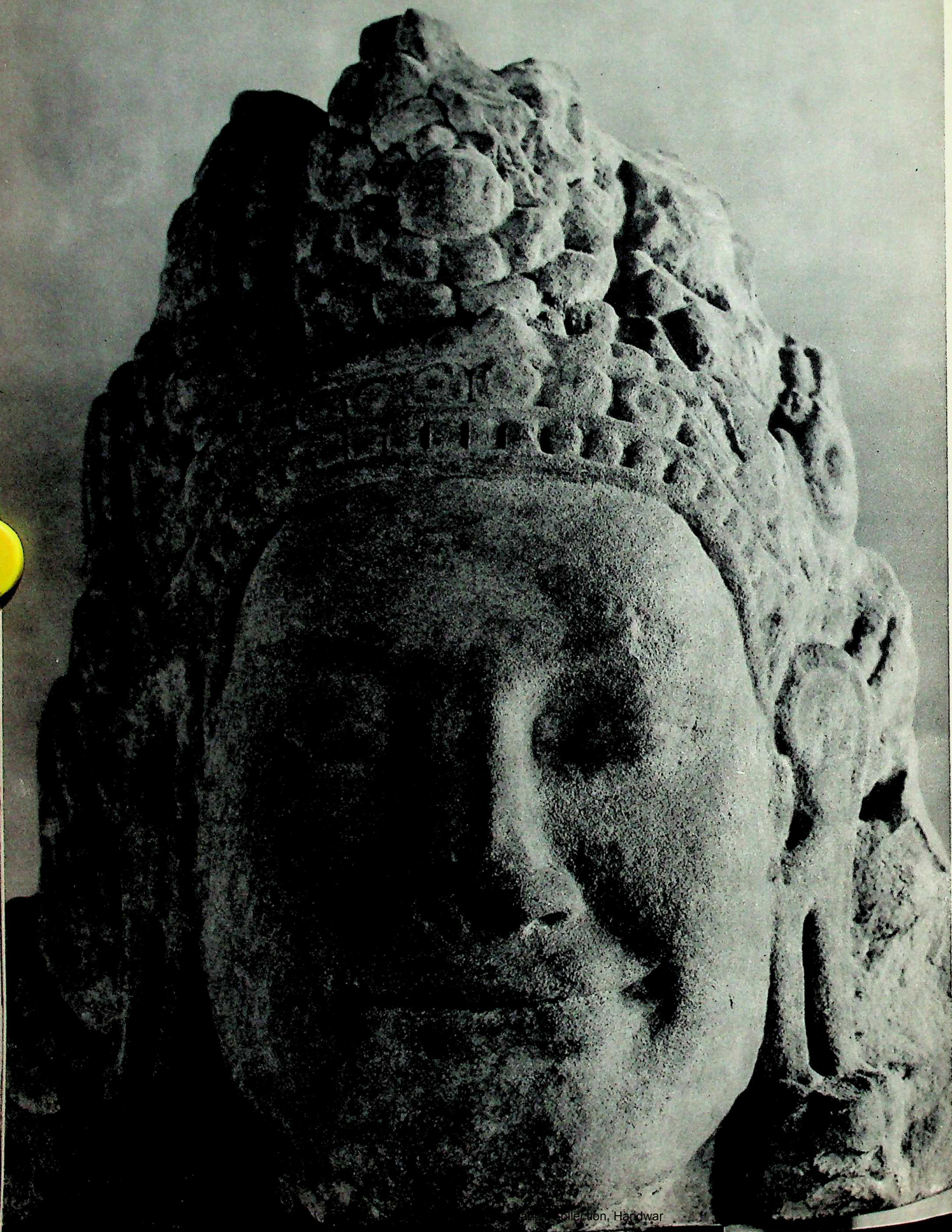






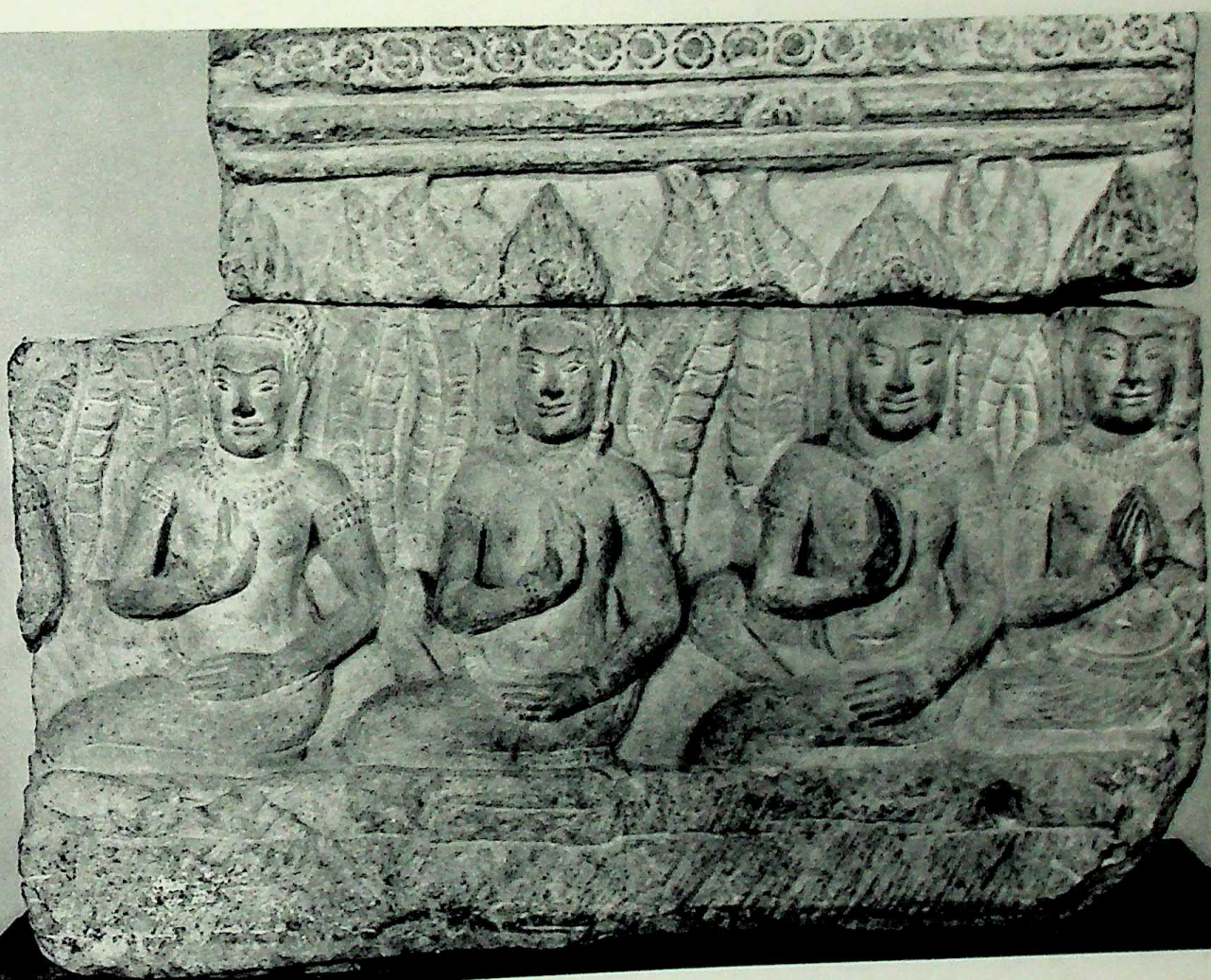
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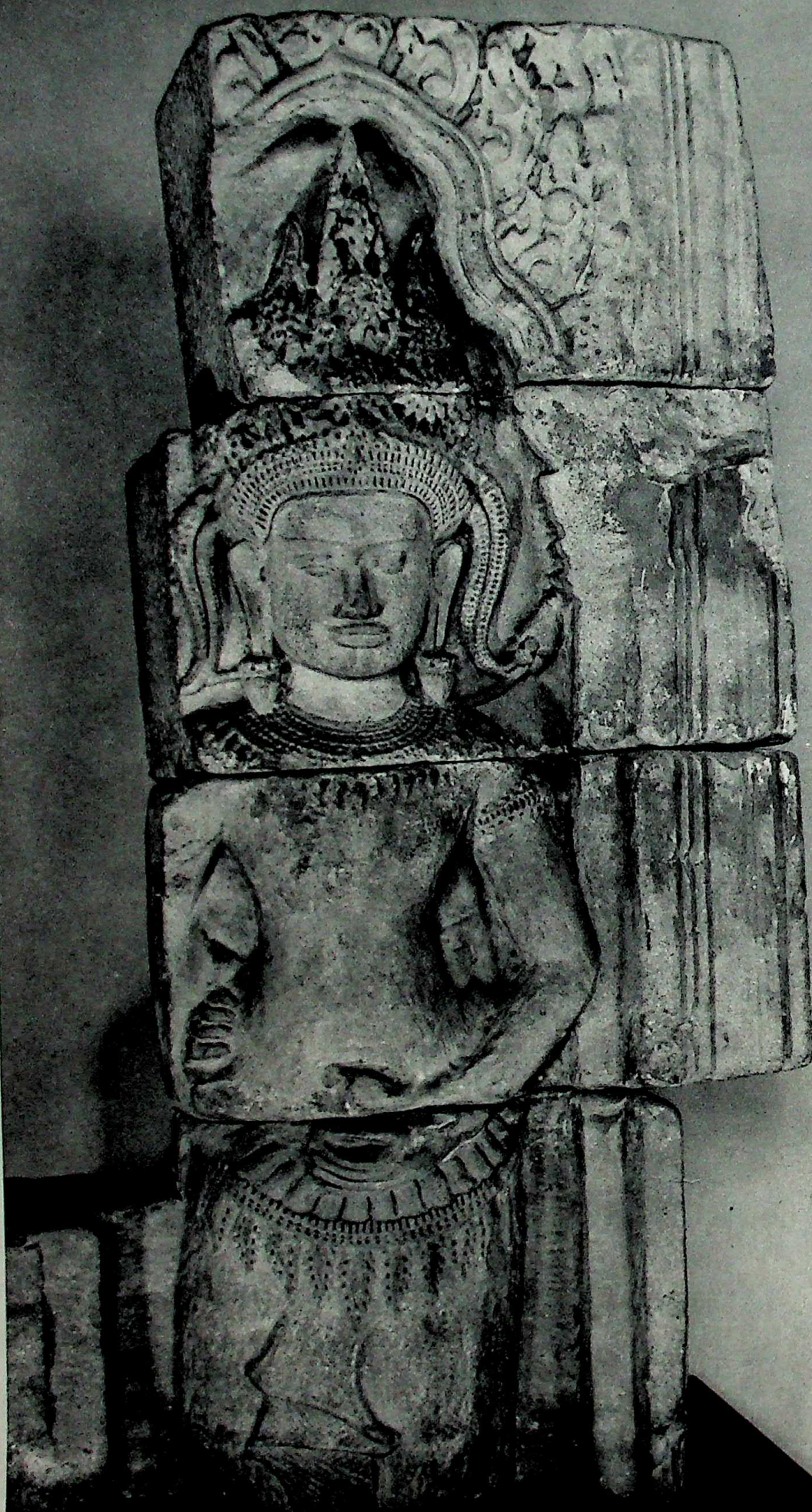






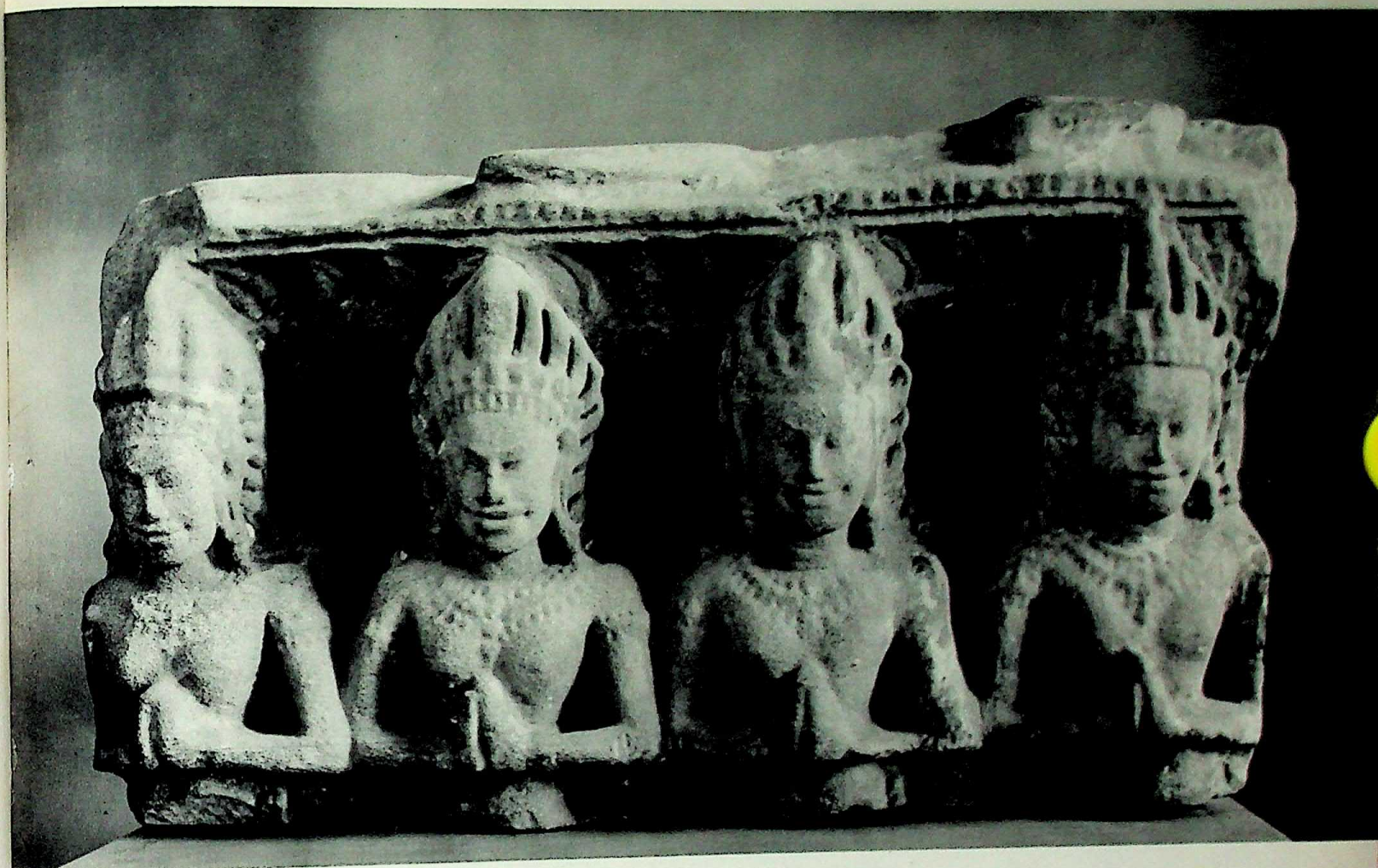
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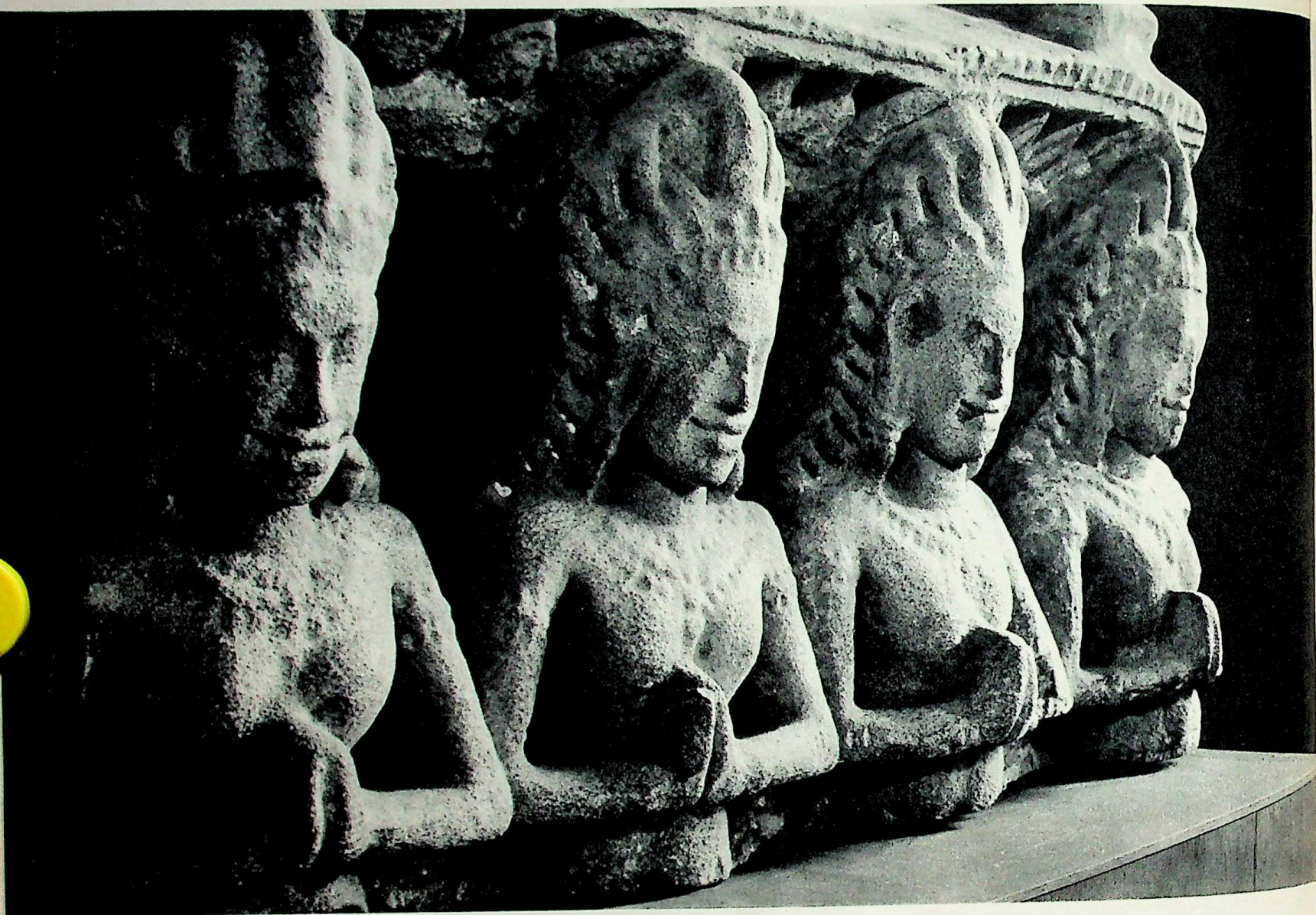




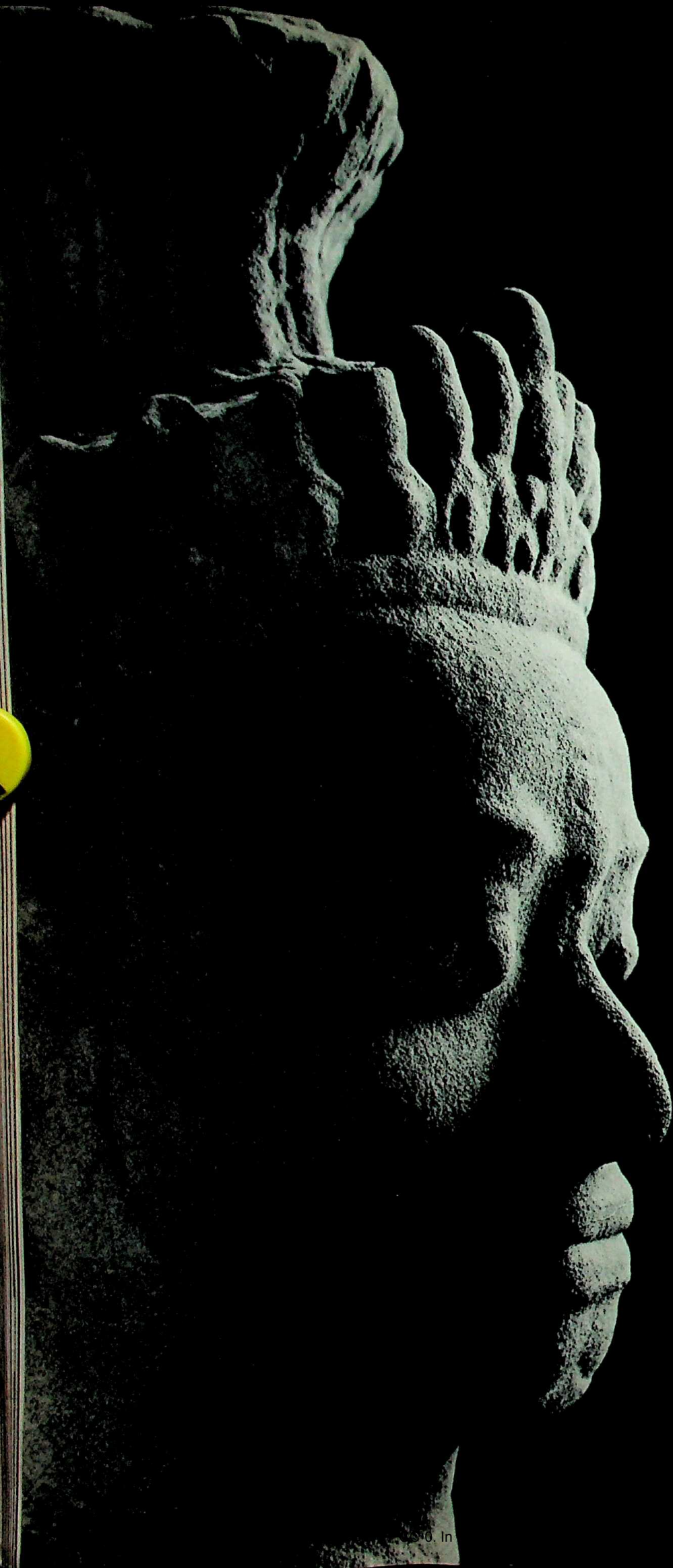




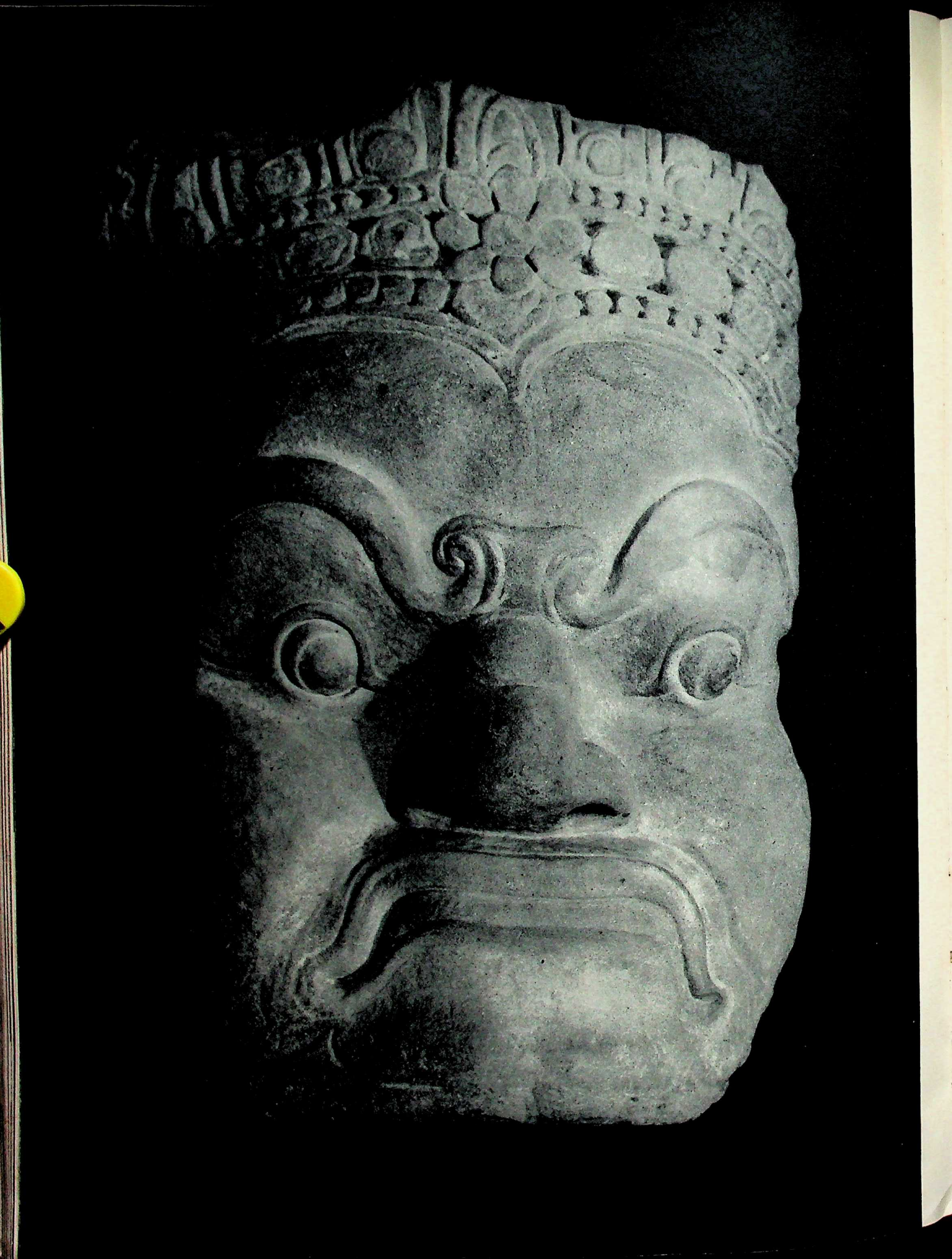












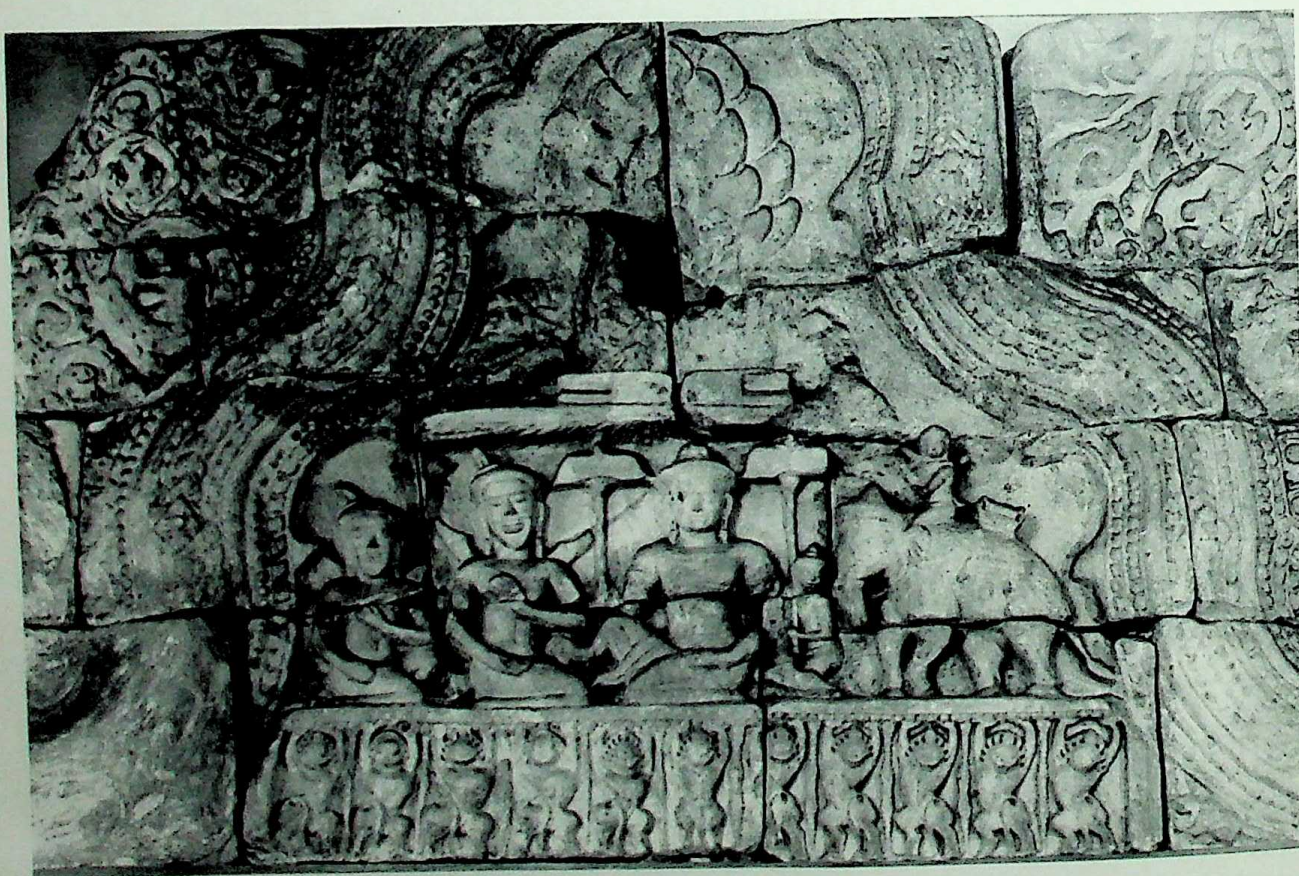


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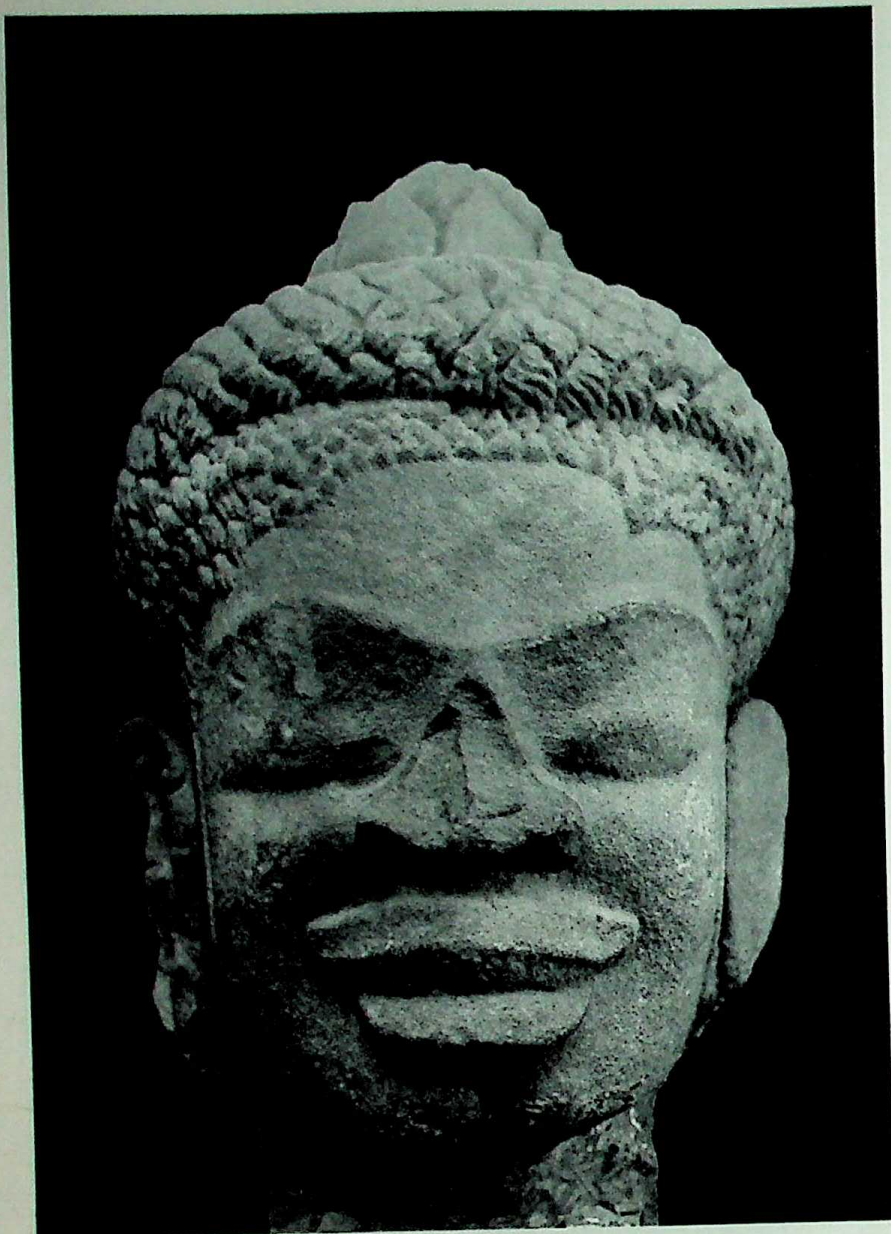


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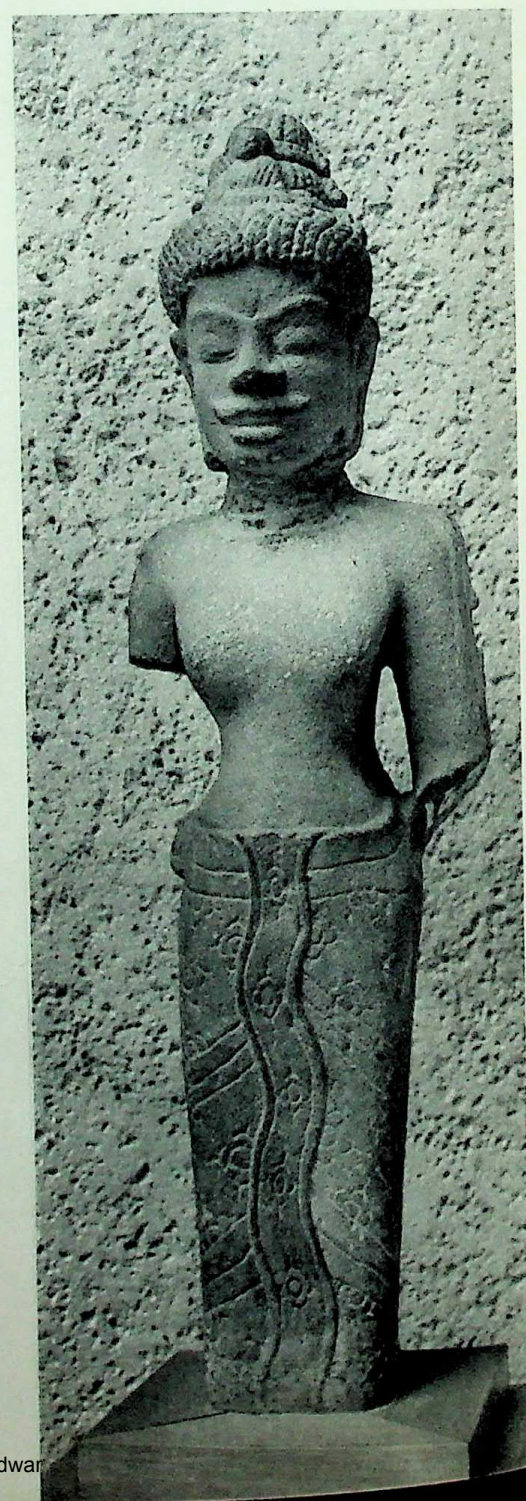
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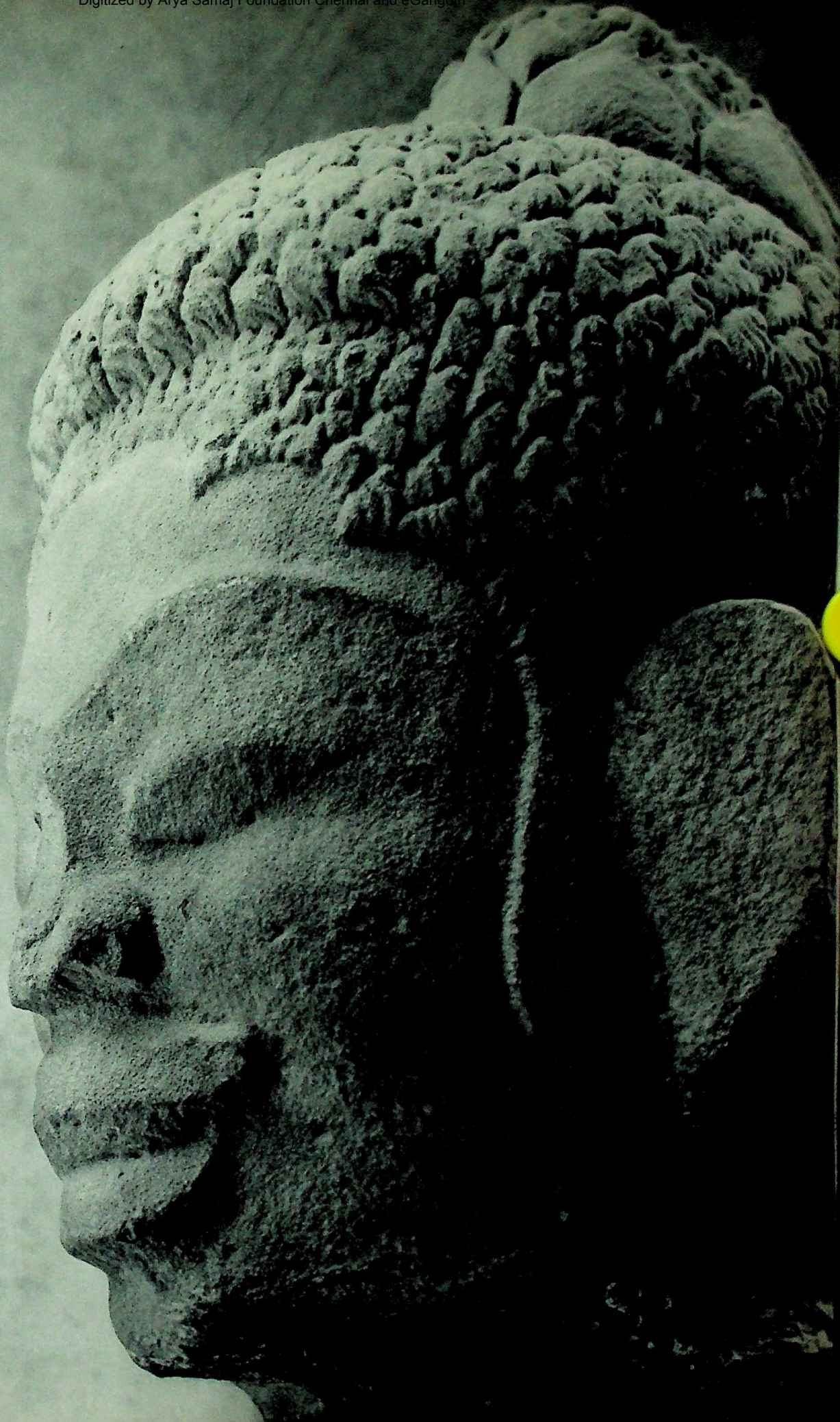


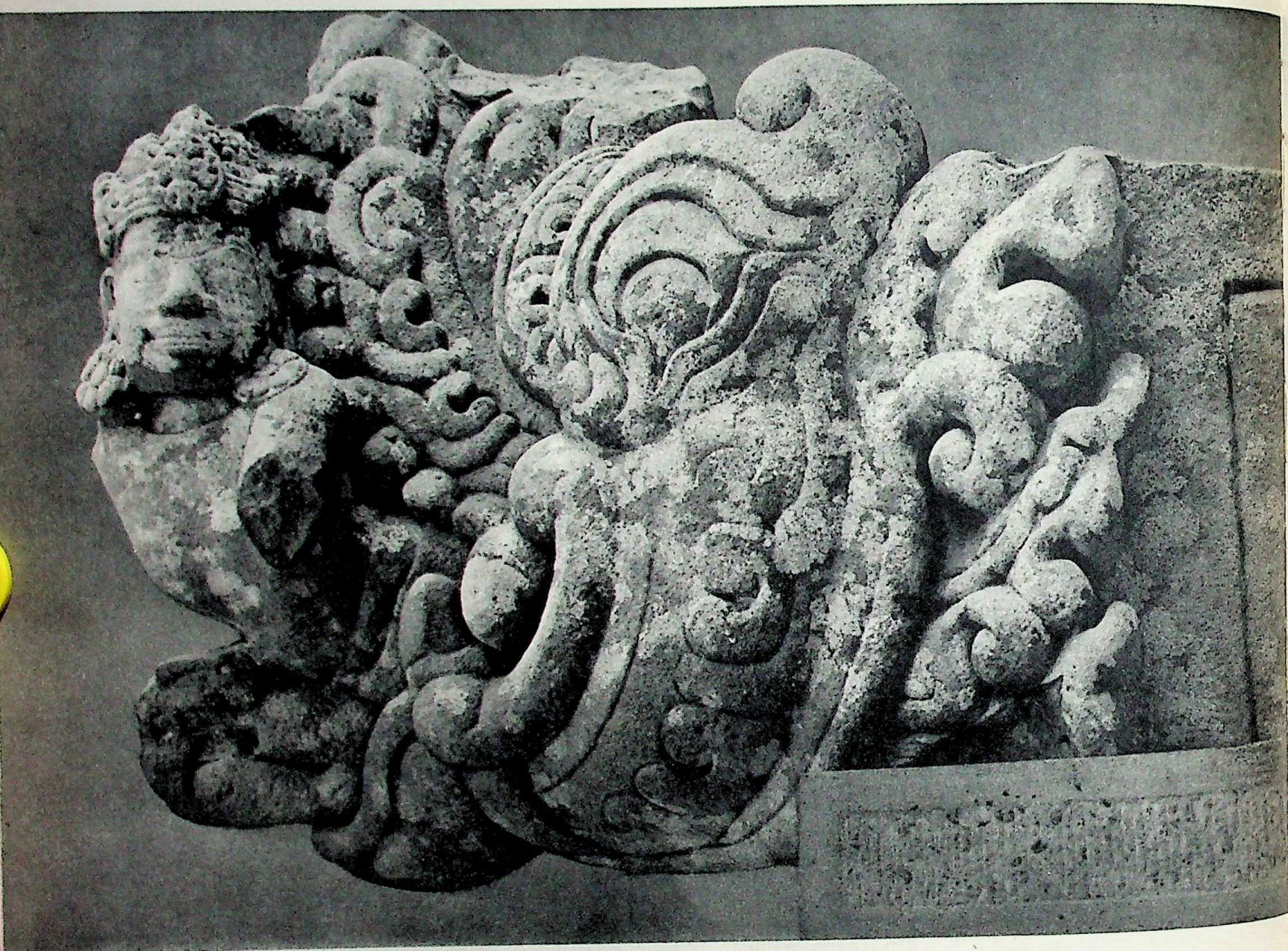


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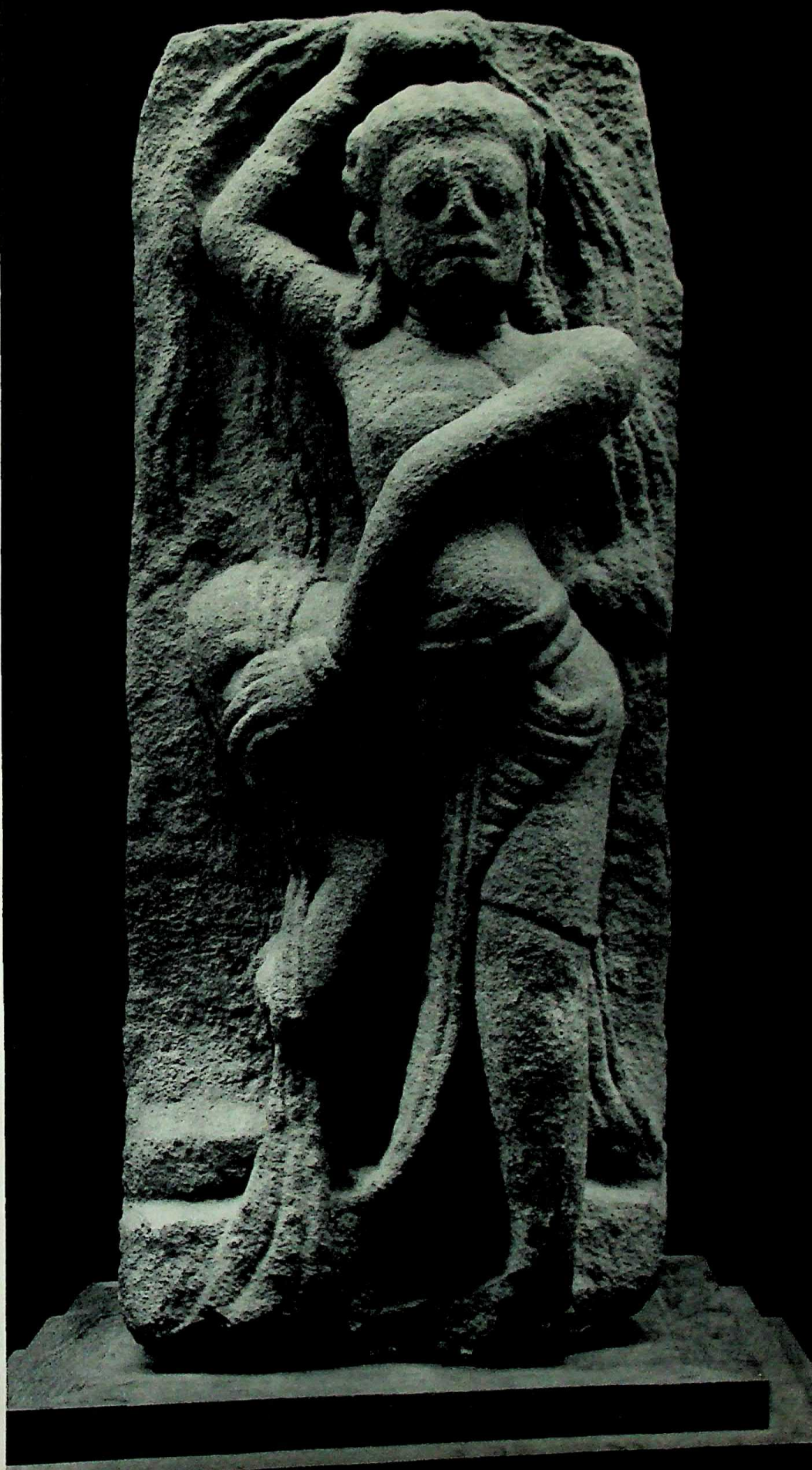
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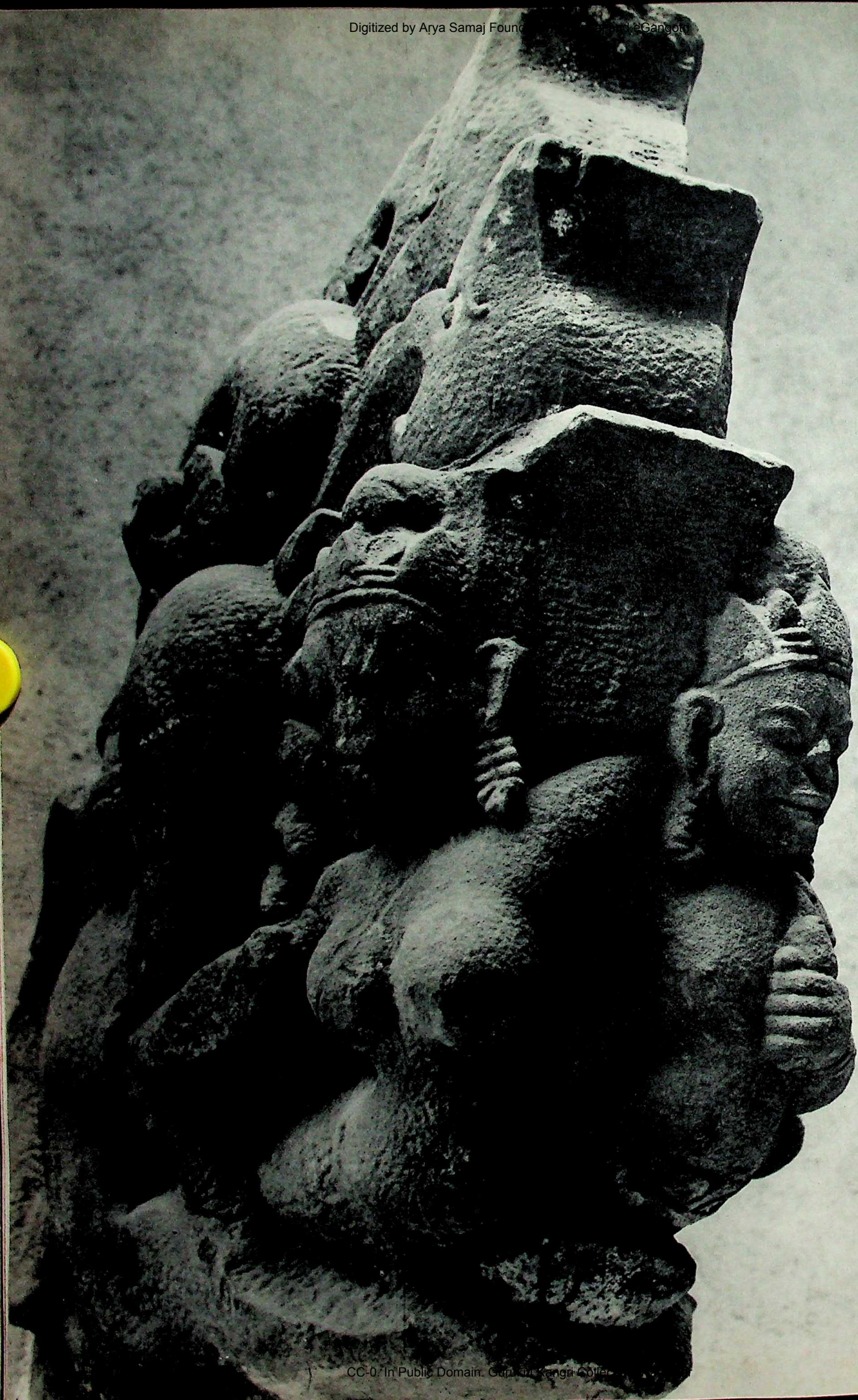


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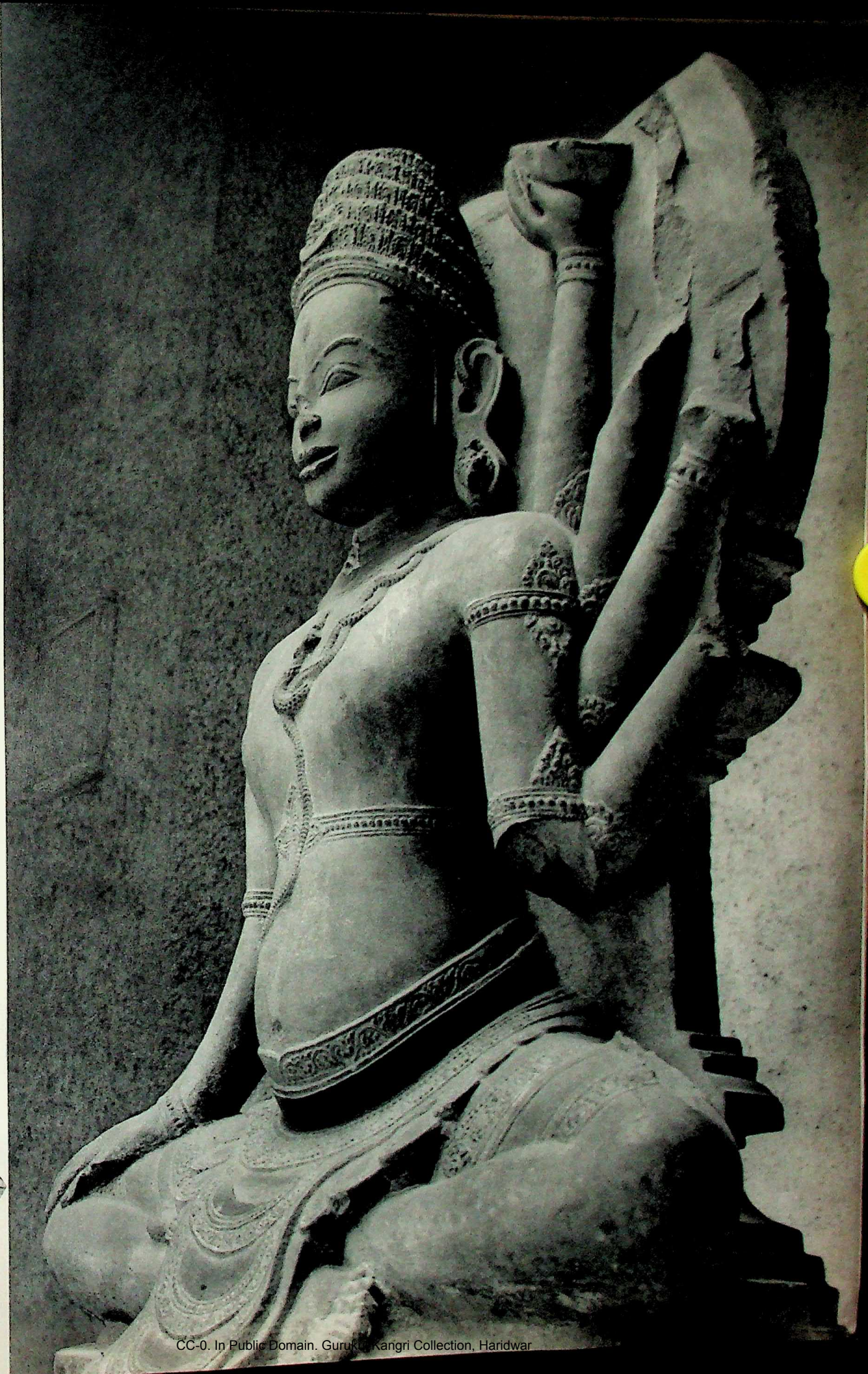






























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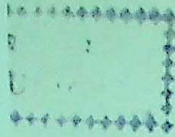
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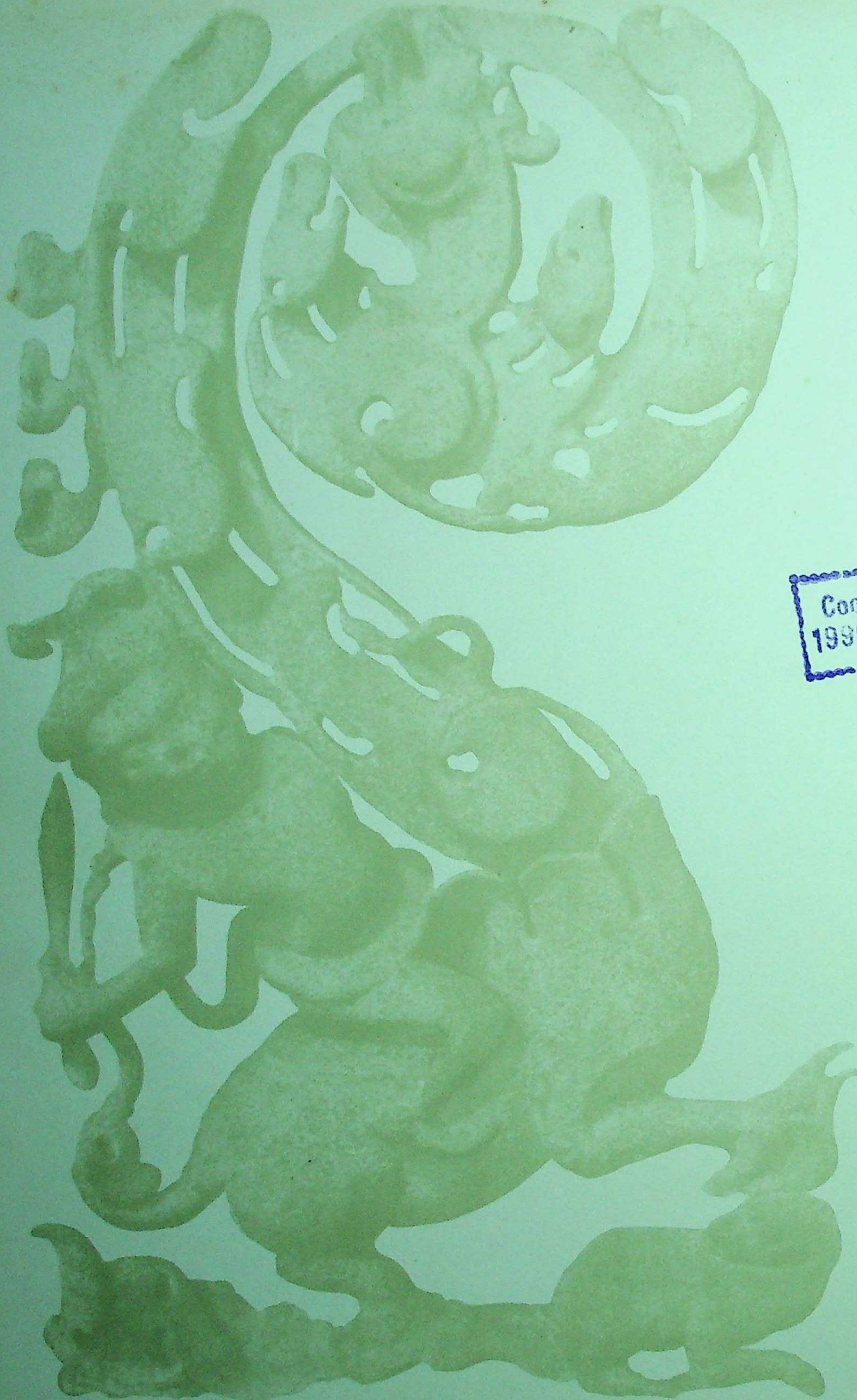
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